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ABSTRACT

Focusing on the importance of young people reading fiction for relaxation and delight, a sense of objectivity, the enjoyment of vicarious experiences, exposure to different ideas and practices, contact with words and their effectiveness, and the discovery of the human world--good and evil--this issue of the "Arizona English Bulletin" presents 26 articles by teachers of literature. The usual bibliography ("Current Reading") is not included in this issue, but reading lists are provided in many of the articles. Suggestions for further reading ("Shoptalk") conclude the bulletin. (JM)

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TEACHING FICTION: SHORT STORIES AND NOVELS

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ARIZONA ENGLISH BULLETIN - - - - - - - - - A Member of the NCTE Exchange Agreement

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1. Papers should ordinarily run no more than 10-12 pages, typed, double-spaced.
2. Writers who wish to submit brief notes should consider them for the Shoptalk section of a particular issue.
3. Avoid footnotes, unless they are absolutely necessary.
4. The ARIZONA ENGLISH BULLETIN exists to serve all teachers of English, but its primary allegiance is to the National Council of Teachers of English. Writers should attempt to make their articles as practical and useful as possible to the classroom teacher-audience the BULLETIN serves.
5. The editor assumes the right to make small changes to fit the format and needs of the BULLETIN. Major surgery will be handled by correspondence.

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MAY 1 1974

ARIZONA ENGLISH BULLETIN

Spring 1974 - - - - - - - TEACHING FICTION: SHORT STORIES AND NOVELS

Contents

Apollo on Mt. Lemon: The Novel in Arizona High Schools
D.G. Kehl, Arizona State University 1
Read? Who Has Time?
Donald R. Gallo, Central Connecticut State College, New Britain 7
The Short Story--A Mirror
Constance Bateman, North High School, Phoenix 12
Picking the 'Right' Fiction for the Young Adult
S. James Jakiel, State University College, Buffalo, New York. 18
The Teaching of Literary Terms with Short Films
Sandy Larsen, Fremont Junior High School, Mesa. 21
Reading is Like a Bicycle . . .
Paul B. Janeczko, Masconomenț Regional H.S., Topsfield, Mass. 24
Jane Sits Home While Tarzan Swings--Unrealism in Teenage Books
Alleen Pace Nilsen, Books for Young Adults Review Editor, ENGLISH JOURNAL . . 29
A New Novel for the Classroom: How and Why I Would Use It
Lynne Brown, Arizona State University Student 34
Fiction in the Classroom and Library
Elaine Martindell, Townsend Junior High School, Tucson. 39
Using Old Radio Tapes to Teach Fiction 46
Of Short Stories, Celluloid, and Serendipity
G. Lynn Nelson, Arizona State University. 48
Teaching Literature Through Sociodrama
John O. White, California State University, Fullerton 53
The Dream Device in the Short Story
Eileen Lothamer, California State University at Long Beach. 57
Analogy and Symbolism . . .
Faith Hamre, Rocky Mountain High, Fort Collins, Colorado. 62
Crosswhen and Otherwhere Fictions or Breaking Down the Adolescent "I"
Janet Froemke, Apollo High School, Glendale, Arizona. 65
Symbol and Irony Through Fiction and Film
Nancy Siefer, Tempe 70
Liberating Literature: Bringing Women's Conclusions into the Classroom
Jan Grover, Arizona State University. 73
The Multiple Option Question: A Test for Fiction
Dan Donlan, University of California, Riverside 79
Teaching Point of View with the Aid of Films
Carol Arnett, formerly Wickenburg High School 82
African Fiction in English
Lester S. Golub, Pennsylvania State University. 84
Seven Eyerly Novels
Duncan Brown, Arizona State University Student. 92
Improvisation from the Short Story
Richard R. Adler, University of Montana 97
Newspaper Clippings: Parallels to Short Stories 101
Identifying Some Positive Feminine Images in Fiction
Barbara Lakin and Rosemary Whitaker, Colorado State University, Fort Collins. 105
Updike and the Concerned Reader
Robert A. Lucking, University of Nebraska 111
Teaching the Search for Identity Theme in SIDDHARTHA by a Triadic Analysis
Jean S. Miller, Cedar Shoals High School, Athens, Georgia 118

I Like Counting Beans, Registering to Vote, and Making Miniature Collard Patches
Thomas K. Birmingham, Carl Sandburg Jr. HS, Glendora, California 125
Some Thoughts on a Process of Individualizing Instruction in Teaching Fiction
Tom Jennings, Arizona State University. 126
E.M. Forster's "The Celestial Omnibus": All the Way for Boy and Teacher
W.G. Baroody, Arizona State University. 129
Using the Packaged Deal in Teaching Fiction
Kathy Rowley, Apache Junction Junior High, Apache Junction. 132
Visualizing Fiction
Michael C. Flanigan, Indiana University 135
Shoptalk 140

Preface to the Issue - - - - - - - TEACHING FICTION: SHORT STORIES AND NOVELS

A couple of years ago, a friend and I wrote an article in which we briefly elaborated on the six reasons why young people should read. Admittedly, we were interested in more than the reading of fiction, but I believe these six reasons are really why young people can benefit from reading fiction, short stories or novels. First, short stories or novels provide enjoyment and relaxation and delight for young people. Whether students read to confront reality or to escape reality, fiction allows them to discover pretty much whatever they wish. Second, fiction allows young people to see themselves and their own problems perhaps a little more objectively. Through sympathizing or emphathizing with characters who have somewhat parallel problems, students may be able to understand themselves and their own dilemmas a little better. Maybe, just maybe, they will be able to understand through reading fiction a little about the universality of man's moral dilemmas, and they may discover that their own personal problems are not unique. Third, reading fiction provides vicarious experiences beyond the possibilities of any one man's life, indeed beyond the possibilities of several lifetimes. Fiction frees students to meet other people in other places in other times, to see the similarities and differences of their problems and the problems today. In effect, students can "people their world" through fiction as they can in almost no other way. Fourth, fiction exposes young people to value systems and ideas and practices often at sharp variance with their own. The conflict of values and ideas and practices can lead to an assessment of both the students' values and those of other people. Fifth, fiction allows young people to see their language at work--to see what different authors do with words and what effects their ways with words (or lack thereof) have on the work of fiction itself as well as on the reader. In an era when Orwell's "Newspeak" is frighteningly and unhappily more fact than fiction, it is vitally important for young people to become aware of the power inherent in the effective use of language, particularly since we are all being bombarded by forces, for good or evil, trying to manipulate us. Sixth, fiction allows young people to discover the world as it was and is, a world neither all good nor all evil, but a world all human. Wide reading in fiction demonstrates the fallibility of man, the stupidity of man, but also the nobility and spirituality of man. That may be the major reason censors fear uncontrolled and wide reading of fiction since students may encounter and discover evil and impurity before those students are supposedly ready or able to handle problems. But students already know that man is imperfect, just as they know that man has potential for both good and evil. English teachers know that the indoctrination proposed by censors enslaves people while education (free choice) frees. Fiction and reading fiction have the potential to free students from their temporary bonds of time and place. That is fiction's power and strength.

The editor did not include the usual bibliography (CURRENT READING) mostly because the length of any adequate bibliography of materials connected with fiction, its history, its criticism, its authors, its theory, and its teaching would have been prohibitive. Suggestionf for further reading can be found in SHOPTALK.

APOLLO ON MT. LEMON: THE NOVEL IN ARIZONA HIGH SCHOOLS

D.G. Kehl, Arizona State University

A curious series of what might be called conjunctive events (somewhat like the experience of looking up an unfamiliar word in the dictionary and then encountering it in diverse places throughout the ensuing week) prompted this study. First, came an invitation to appear on an NCTE panel to discuss "Characteristics of Viable Novels for High School Use." While trying to decide what I could possibly have to say about "viable" novels (i.e., how to implement viable conceptualization at that point in time) and indeed what a "viable" novel might be, my dentist informed me that it would be necessary for him to "mummify" the viable tissue of one of my wisdom teeth. Perhaps the novocaine numbed more than my jaws, but it occurred to me that maybe we teachers of literature do our own "mummifying of viable tissue"--both of students and of the novels we teach--when, in the choosing and the using of novels in class, we do not carefully weigh four essential factors: the motive, the teaching moment, the material itself, and the minds of the students.

The final conjuncture came with this UPI story: "The Board of Education in Granby, Connecticut, decided yesterday that the Norman Mailer novel THE NAKED AND THE DEAD isn't suitable for high school students to read, and ordered it off the students' required reading list." An inveterate naif, I wrote a courteous inquiry to the president of the Granby School Board, requesting the Board's criteria and procedure in determining a novel's suitability for use in high school. (Would any title with "naked" in it be "suitable"?) Of course, I received no reply; apparently Ms. Grundy is alive and well in Granby (and more recently and notoriously in Drake, N.D.). Then when the editor of the BULLETIN invited me to contribute an article on the novel, I did some conjoining of my own and arrived at a seemingly "viable" topic.

In an attempt to determine what specific novels are most frequently required and/or recommended in Arizona high schools (information which should be of interest and benefit to every high school and college English teacher in the state), and the basis for selection, I sent a survey letter to the English department chairman in every high school in the state (except those in the Phoenix Union District, where I secured the information from the English consultant). The letter asked what specific novels are required and/or recommended in English classes at the school and what, in the opinion of the Chairman, are the specific characteristics of a novel suitable for use in a high school English class. The results, with about one-third of the schools responding (the Tucson area schools are to be commended for their responsiveness), are in no way definite, but they may be significantly representative.

Only a few respondents indicated that particular novels are required to be used, say, in all classes of sophomore literature. The survey revealed that the novels most frequently required and/or recommended are as follows:

1. HUCKLEBERRY FINN (57%)
   A SEPARATE PEACE
2. TO KILL A MOCKINGBIRD (50%)
3. ANIMAL FARM (45%)
   THE OLD MAN AND THE SEA
   WHEN THE LEGENDS DIE
4. THE RED BADGE OF COURAGE (42%)
   CATCHER IN THE RYE
   THE GRAPES OF WRATH
   THE PEARL
   LORD OF THE FLIES

5. OF MICE AND MEN (40%)
   NINETEEN EIGHTY-FOUR
6. THE SCARLET LETTER (37%)
   A FAREWELL TO ARMS
7. BRAVE NEW WORLD (35%)
8. THE GREAT GATSBY (32%)
   THE BRIDGE OF SAN LUIS REY
   LIGHT IN THE FOREST
   SHANE
9. ETHAN FROME (30%)
   SIDDHARTHA
   THE OX-BOW INCIDENT
   THE OUTSIDERS (by S.E. Hinton, not to be confused with Richard Wright's
   THE OUTSIDER, mentioned by one respondent)
10. ALL QUIET ON THE WESTERN FRONT (27%)
    CRIME AND PUNISHMENT
    THE GOOD EARTH
    THE PIGMAN
11. JANE EYRE (25%)
    BILLY BUDD
    THE RED PONY
    BLESS THE BEASTS AND CHILDREN
    I NEVER PROMISED YOU A ROSE GARDEN
12. A CONNECTICUT YANKEE IN KING ARTHUR'S COURT (22%)
    THE CAINE MUTINY
    ALL THE KING'S MEN
    MY ANTONIA
    A TALE OF TWO CITIES
13. MAIN STREET (20%)
    CAT'S CRADLE
    HEART OF DARKNESS
    THE ANDROMEDA STRAIN
    FAHRENHEIT 451
    LOST HORIZONS
    2001, A SPACE ODYSSEY
    JONATHAN LIVINGSTON SEAGULL
    THE INVISIBLE MAN (by H.G. Wells, not to be confused with Ralph Ellison's
    INVISIBLE MAN, mentioned by four respondents)
14. BABBITT (17%)
    CRY, THE BELOVED COUNTRY
    FOR WHOM THE BELL TOLLS
    LORD JIM
    MOBY DICK
    PRIDE AND PREJUDICE
    TOM SAWYER
    MY DARLING, MY HAMBURGER
    ONE FLEW OVER THE CUCKOO'S NEST
    WUTHERING HEIGHTS
15. ANNA KARENINA (15%)
    ARROWSMITH
    DR. ZHIVAGO
    THE HUMAN COMEDY
    THE PICTURE OF DORIAN GRAY
    THE RETURN OF THE NATIVE
    THE RISE OF SILAS LAPHAM
    SISTER CARRIE

GREAT EXPECTATIONS
TRUE GRIT
THE HEART IS A LONELY HUNTER
CATCH-22
GIANTS IN THE EARTH
LAUGHING BOY
BLACK BOY
THE WAR OF THE WORLDS
THE SUN ALSO RISES
ADVISE AND CONSENT
SOUNDER

16. THE DEERSLAYER (12%)
DR. JEKYLL AND MR. HYDE
EXODUS
THE HOUSE OF THE SEVEN GABLES
ONE DAY IN THE LIFE OF IVAN DENISOVICH
TREASURE ISLAND
LOOKING BACKWARD
THE CONTENDERS
ROBINSON CRUSOE
THE BRIDGES AT TOKO-RI
SLAUGHTERHOUSE FIVE (ordered burned in Drake, N.D., N.Y. Times, November 11, 1973, p.87)

Huck Finn would no doubt be modestly pleased that all of the fussing of the "liberians" and "crickits" through the years has not hurt his standing in Arizona, nor has his original effort been replaced by John Seelye's entertaining but inferior TRUE ADVENTURES OF HUCKLEBERRY FINN (Northwestern Univ. Press, 1970). And, in the Words of Twain, no graduate "of the Veterinary College of Arizona will be allowed to filch it from him" ("Cooper's Prose Style," in LETTERS FROM THE EARTH).

Steinbeck was first in the number of novels mentioned--eight (in order of popularity, GRAPES and THE PEARL, OF MICE AND MEN, THE RED PONY, EAST OF EDEN, TORTILLA FLAT, TO A GOD UNKNOWN, THE WINTER OF OUR DISCONTENT). Twain, Hemingway, Lewis, and Dickens tied for second with four novels each. The traditional chestnut, SILAS MARNER, appeared in only three lists (two of which noted that the novel appears in the anthology being used). As one respondent remarked emphatically, "SILAS MARNER is <u>out</u>."

Perhaps even more interesting and beneficial than the popularity of particular novels was the listing of specific characteristics of novels deemed suitable for use in high school English classes. Several department chairmen indicated that their remarks were a composite opinion of the entire staff arrived at after some discussion. It was clear from many of the responses that some careful thought has gone into the selection of novels for use in the classroom. And this must be so to an even greater degree, for, as Wayne C. Booth has written, "Much of what is now considered irrelevant or dull can, in fact, be brought to life when teachers and students know what they are seeking" ("The Rhetorical Stance," CCC, XIV, October, 1963, 139-45).

The characteristics of suitable novels mentioned in the survey fall rather naturally into ten categories (discussed here in order of frequency mentioned and with selected representative comments included for clarification):

1. HUMANISTIC VALUES

More comments dealt in one form or another with the humanizing effect of novels than with any other single characteristic. Apparently many Arizona English teachers

recognize that, in the words of D.S. Savage, "art humanizes" (THE WITHERED BRANCH), that art concerns itself with the question of what it means to be human. Recurring in the comments were such phrases as: "insight into human relations," "insights into the human character and condition," "understanding of human involvement," etc. Other representative comments were:

"Should help the student gain insight into & understanding for others sharing, or who have shared, the human experience."

"Offer meaningful insights into differing life styles, human motivation, and behavior."

"Purposeful to the student's understanding of himself, his society, and his environment."

"To gain knowledge of his brothers and sisters who must live with him in this world. . .like it or not."

2. LITERARY QUALITIES

Facilitate learning the following literary elements:

a. Plot, Structure ("Not too abstract, contain action"; "Well defined plot line")

b. Character ("Interesting and believable characters"; "Good character development")

c. Conflict ("Man vs. self, man vs. man, man vs. nature or environment, man vs. supernatural")

d. Theme ("Strong theme")

e. Point of view, setting, dialogue, tone, symbols--and their effect on the novel

3. RELEVANCY, APPLICABILITY, TIMELINESS

The words "related" and "relevant" often appeared, as did "identify" and "identifiable," "involvement," and "timeliness." Of course, the crux of the "relevancy" issue is: What is being related to what and why? One respondent wrote: "Sometimes relevancy to the present day is a requirement." Another remarked: "Relevancy to the student (whether he realizes it or not)."

4. LITERARY MERIT

"Specific literary elements; quality examples"

"It must be of good literary quality & be a good example of effective, artistic use of English."

"A work of recognized literary merit"

"Best written prose possible"

"By an author who has influenced literary thought and style"

5. INTEREST

"Relation to student interest levels"

"Appeal to students"

"High interest for age"

Only one respondent specified that the novel must also be of keen interest to the teacher: "The teacher must be so enthusiastic about the novel that she can transmit that excitement to a roomful of students who generally read 'class' novels with something less than joy unconfined." This very significant point is often overlooked. If a teacher is not keenly enthusiastic about a novel he is using, he should not wonder why his class does not respond; he is probably "mummifying viable tissue." What F. Scott Fitzgerald, in a letter to his daughter Scottie, wrote concerning poetry applies also to the novel: "One of my first discoveries was that some of my professors who were teaching poetry really hated it and didn't know what it was about.... Poetry is either something that lives like fire inside you. . .or else it is

nothing, an empty, formalized bore around which pedants can endlessly drone their notes and explanations."

6. READABILITY

"Be within reading abilities"
"Vocabulary students can grasp"
"A style comprehensible & suitable for analysis & enjoyment by the particular grade level"
"Able to be understood by at least 80% of the students attempting to read it"

The maturity of both the material and the students must be carefully considered in selecting a novel.

7. UNIVERSALITY

"Universal theme of appeal to youth, one that has strength for teaching"

8. MORAL CONSIDERATIONS

Perhaps the most misunderstood and volatile of all, this characteristic is much too broad to be dealt with here. Wayne C. Booth has made a significant point in the matter: "The big job is to relate the seemingly offensive passages to the context provided by the whole work" ("Censorship and the Values of Fiction, ENGLISH JOURNAL, March, 1964, 155-164). Perhaps the most disturbing part of the Drake, N.D., episode, like that of most such incidents, is the reported failure of the censors even to read the novels.

The survey evoked such comments as:

"Should be free from bad language, vulgarity, evil intentions, and sexual involvement or suggestion."
"Minimum of objectionable sexual material and/or profanity"
"Does not glorify immorality"
"That it is well written, not weighed down with inane vulgarities"
"Portrays people at their best"

9. PEDAGOGIC ADAPTABILITY

Of course, as Northrop Frye has observed in ANATOMY OF CRITICISM, "No teacher can teach literature directly except in moments when he simply reads." Robert Penn Warren suggests a helpful analogy: "Every good piece of literature drops a stone into the pool of our being, and the ripples spread." Perhaps we can only hope to assist the student in dropping the best pebbles in the best way and then in analyzing and appreciating the ripples. There appeared such comments as:

"Adaptability for groups"
"Ideas which encourage discussions"
"The novel lends itself to lively student discussions about their own lives as related to the novel"
"It must have ideas in it, something of lasting value that we can discuss."

10. MENTAL AND EMOTIONAL STIMULATION

"Challenge; offers mental exercise"
"Provides knowledge and is fun to read"
"The student will be inspired to think or feel."

Every novel considered for class use should be carefully evaluated in terms of all ten criteria, not just one or two, and in terms of the four factors of motive, moment, material, and minds. Each teacher should have his own clearly defined, tenable aims, and he should be permitted to choose novels responsibly to achieve them. For too long, novels have been chosen for such implicit reasons as the following: "We've always used this novel in sophomore lit"; "Mr. _____ is using this novel in

his class"; "This is my favorite novel"; "We read this novel in my favorite lit course in college"; etc.

The task is no easy one, and the responsibility must not be taken lightly. As Wayne C. Booth has written, "The skill required to decide whether a work is suitable for a particular teaching moment is so great that only the gifted teacher, with his knowledge of how his teaching aims relate to materials chosen for students at a given stage of development, can be trusted to exercise it" ("Censorship and the Values of Fiction"). Just so. But the teacher, hopefully possessing such a gift of knowledge, must exercise it responsibly, and he must be ready and willing to come now and again to reason together with colleagues, students, administrators, and parents who might question his choices. He must be able and willing to articulate what he regards as the specific characteristic of novels suitable for high school use, as did one of the respondents, whose remarks perhaps effectively summarize the survey:

1. The novel has value (something that is useful, interesting, uplifting, humorous, thought-provoking and leads the student to become aware, more human, and interested in living a worthwhile life) and is teachable.

2. Students can become aware of this value (even if solely entertainment).

Scheherazade is alive and well in Arizona.

READ? WHO HAS TIME?

Donald R. Gallo, Central Connecticut State College, New Britain, Conn.

Any visitor who enters Bell Junior High School at about 10:30 any morning will notice an unusual sound: silence. Simultaneously, the visitor will notice that there is no one wandering through the halls.

Situated near the base of Lookout Mountain in Golden, Colorado, Bell is not a school that has an unusually effective discipline system. The quiet that greets the visitor at that time every morning is due to the school's reading program. For 14 minutes every day, everyone in the school reads--or at least is given time to and is supposed to read. Everyone. Kids, teachers, administrators, secretaries, custodians, even visitors.

As the visitor--an interested parent, let's say--looks to her right, down the hall she will see a group of boys sprawled across the gymnasium floor, most with books or magazines in front of them. To her left, three girls sit cross-legged in the corridor outside the home economics room, one reading SOUNDER, another THE WITCH OF BLACKBIRD POND, and a third perusing a two-year old copy of VOGUE. The head custodian is leaning back in a chair near the office, a book in his lap. The parent enters the office, noticing one secretary's head bent over a copy of last week's NEWSWEEK. The other secretary looks up, greets the parent, points to a pile of recent magazines and invites her to have a seat. "We're in the midst of a reading period," she says with an east Texas drawl. "Why don't you just join us and we'll be with you in about ten minutes."

It's an unusual program for a school, though not unique. A science teacher at Bell suggested the program two years ago, and most of the teachers got behind the idea in a short time. The school's intention is to give students and the school staff a time and an opportunity to read. . . silently, freely, independently. . . every day. Schools don't usually provide such time for anyone to read. Schools are places where we teach, not where we allow anyone to read independently, so many teachers and administrators believe.

A few years ago when former U.S. Commissioner of Education James Allen presented his plea for literacy to the nation, I and thousands of other teachers suddenly became enthused with the Right to Read. In addition to establishing special Right to Read programs, large numbers of classroom teachers made renewed efforts to improve the reading skills of their students. But most of those formal and informal programs were enacted to teach more reading skills to kids, not necessarily to give those children any more time to read.

If we visit any number of English classes in various kinds of secondary schools around the country today, we are certain to see English teachers expending large amounts of energy and utilizing a myriad of resources to help students examine the literary elements of various classical and contemporary works of literature. We English teachers also spend a fair amount of our district's budget to purchase colorful texts and creative teaching units. And all that's as it should be. But then we feel we must spend every minute of every class period using and teaching those materials. Our purpose--and it's a good one--is to make kids competent, life-time readers of good literature. But how many of us give our students time to read?

I suggested to one of my student teachers a few weeks ago that since the novel they were examining in class was rather lengthy she give the students most of the class period for a few days to read it. "You mean I can do that?" she responded

incredulously. "Why not?" I countered in my deepest pedagogical tone. "Well, I wouldn't be teaching them then," Miss Dedication informed me.

Ah, yes. Somewhere in all our backgrounds we've grown up with the belief that an English class is where you discuss literature (and write and learn grammar, etc.). Reading is what you do at home or somewhere outside of the English class. School is where you are held accountable. When you read without having to write answers on a work sheet or be tested, you are not demonstrating that you're learning anything. Therefore, class time and school time are not being utilized properly if you just read. If it is difficult for some teachers to justify class time for students to read what they are required to read, it is doubly difficult for them to justify class time for reading that which is not required.

Add to that the experience which most of us had as youngsters: when a teacher was unprepared or just tired she always told us to take out a book and read quietly--i.e. don't disturb her or anyone else. We had a "study" period. Reading independently was, therefore, evidence of a teacher's goofing off.

It's marvelously instructive to look at what the system has done to our concepts of what IS and IS NOT done in an English class. But it is terribly difficult to change old habits deeply ingrained in us from years and years of exposure. Fortunately, many English teachers have broken from those notions against silent, private reading in their classrooms and have found that kids do read, do enjoy it, and do learn from it.

In some schools, English teachers give their students the first 5 or 10 minutes of every class period to read silently--to read the assigned work or to do some personal reading while they (the teachers) take role and get themselves organized. A growing number of English teachers devote one full period each week--often Friday--to independent reading. Such a free reading period has been called by many names, the most memorable of which is USSR--Uninterrupted Sustained Silent Reading. Some teachers use that time to read themselves; others use it to meet with individual students or small groups to discuss the books they are reading or to do make-up work.

A few schools in this country have gone even further by involving the entire school in a reading period. Bell Junior High is one such school. For 14 minutes every day everyone in the school reads, or is supposed to. At the end of third period, everyone proceeds to his fourth period classroom. When the bell signals the end of passing time, nearly everyone in the building settles down to read for the next 14 minutes. After the reading period, fourth period classes begin. (The 14 minutes resulted from taking an equal amount of time from each class period. Two minutes subtracted from each class period is hardly noticeable, and no one class period is shortened by this procedure.)

The reading period has been tried in various time slots during the school day at Bell: at the end of periods, at the beginning of periods, just before lunch, just after lunch. All positions have advantages and disadvantages for different teachers. The most successful time slot at Bell seems to be at the start of the fourth period, which is the period preceding lunch. After two years and a variety of modifications in the program, more than 80% of the teachers support the reading period, a majority of the students still enjoy and utilize it, and most parents enthusiastically support the concept.

When conducted as it should be, a phenomenal amount of reading takes place in a school like Bell. If the average junior high student reads about 150 words a minute for all 14 minutes, and an average paperback has 300 words per page, each

student can read about 35 pages a week or more than 1200 pages in a school year--the equivalent of 5 or 6 books. In a school such as Bell with over 850 students and faculty, that results in over 5,000 books read in that school in one year! That's one million more pages than would have been read by students and teachers and staff in that school if no reading period existed.

That's what would happen if everyone read every day. As the teachers at Bell know, and as all experienced teachers will suspect, it doesn't happen quite that way all the time, not at Bell nor at any other school. But in reality it still comes close to being phenomenal. If only half of the school's population reads during reading period, it still means a consumption of 500,000 more pages of print than would otherwise be read in that school each year.

A recent study, in fact, showed that over 60% of the students at Bell said they read during the period most of the time. Students who usually like to read are the ones who like the reading period most. Kids who don't read well to begin with and who do not generally like to read, do not read much during the period. However, many students who do not normally read much on their own indicated that since there was nothing else to do during the reading period they usually did read--and they were glad they did. A number of parents indicated they saw significant changes in the reading habits and interests of their children, changes at least partly attributable to the availability of the reading period each day.

As for teachers, those who usually have control of their classes do themselves read during the period. If they don't read from a novel, the time period is just long enough for some to read an article in a professional journal. Some teachers, though, spend most of the period keeping their students quiet and trying to exhort kids to read. Phys ed teachers and a few of the non-academic types of teachers seem to have the greatest difficulties in convincing kids that theirs is a learning center that involves reading. My observations indicate that those teachers who don't read much themselves find it very difficult to encourage kids to do something they themselves do little of in their private or professional lives.

Some teachers are blessed with a class in which a majority of students do not like to read and usually dream away the reading period. In those classes the teacher sometimes reads to the class. Students who want to read on their own can sit in another classroom or in the hall or in the reading lab. Teachers choose exciting contemporary books to read to their students: THE OUTSIDERS; MY DARLING, MY HAMBURGER; GO ASK ALICE, or short stories or magazine articles. Such a procedure does not necessarily get kids to read on their own, but it does accomplish part of the goal of getting non-academic reading experiences to the students who otherwise would not read.

In addition to motivation, the most necessary ingredient of any reading program--free or otherwise--is the accessibility of appropriate reading materials. At Bell Junior High many students bring their own reading materials with them daily: novels, biographies, PEANUTS cartoons, BATMAN comics, McCALLS magazine, all sorts of reading materials. The philosophy is that students may read almost anything they choose, providing it is independent, personal reading and not study-type reading. Writing is not allowed, nor is talking. (In some classes boys who "read" PENTHOUSE and PLAYBOY are asked to leave them outside of class in the future.)

In most classes last year an abundance of materials was not available. That situation was a constant problem, but solutions were available. The library and the reading lab had the best collections of paperbacks in the school, though the collections were relatively meager by ideal standards. Most of the English teachers

had small collections of books in their rooms, supplemented by student book orders through TAB and other book clubs. Some teachers brought in a few of their own books, and the school's reading specialist made his personal collection of about 200 paperbacks available to students who stopped in his office.

Because of the length--or shortness--of the reading period, some students do not want to get into a novel for just a few pages and then have to leave it to engage in the activities of the fourth period class. Many of those students prefer to read magazines. A few teachers bring back issues of magazines from home, but they are not nearly enough. And day after day perusals by dozens of students leave most magazines in shreds. (Students also like to cut up magazines for collages, thus decimating some magazines quicker than usual.) So, additional sources of recent magazines--preferably those with colorful photographs--were sought and found during the year.

The principal's weekly note to parents and the PTA's monthly newsletter requested magazines, and numerous copies were brought to the school throughout the year. Two local libraries were approached for back issues of magazines that they could no longer store in their limited space. From that source came a carload of magazines twice during the year. Those collections contained all types of magazines, from INGENUE, LADIES HOME JOURNAL, and SUNSET to POPULAR SCIENCE, WESTERN HORSEMAN, and LIFE.

For more recent magazines the reading specialist visited the local post office once a month to obtain copies of magazines which had been undelivered and unforwarded. (Unfortunately, the school competed with the local jail, and when the reading specialist arrived one day at the same time as the representative of the law, the junior high school had to settle for what few magazines were left over.) But in this manner individual classrooms were kept well-stocked if not full of magazines throughout much of the school year.

But even those constant efforts to resupply classrooms and students with reading materials flagged. Two other events, led by the librarian, sparked additional interest in reading throughout the year. The first was a book fair during the winter. For three days the tables in the library were filled with dozens of contemporary paperbacks displayed by a local distributor. Hundreds of them were sold to students at list price (and a few dozen were stolen). The profit from the sale went for the purchase of new paperbacks for the library. Thus, hundreds of new books circulated throughout the school during the following weeks.

In the early spring the librarian launched a used book and magazine drive. Each fourth period class in the school was urged to solicit, beg, steal, and bring to school as many books and old magazines as it could. Each book or magazine would earn the class one point. During the month-long contest over 10,000 books and magazines were collected! The class with the most points was taken on a picnic with soft drinks and cake provided by the library funds. (The foreign language classes led the contest; most English classrooms, for reasons not easily explained, contributed almost nothing.)

The 10,000 publications were then placed on sale: 5¢ for magazines, 25¢ for paperbacks, 50¢ for hardbound books. Before the end of one week all prices were reduced to pennies. All profits were used for purchasing new paperbacks for the library, and again hundreds of "new" books and magazines circulated throughout the school. The reading teachers were given their pick of the unsold books and magazines, and then all other teachers selected what remained for their classroom collections. The remaining hundreds of magazines were carried out for recycling.

Any reading period of this kind has its problems, certainly. The most difficult one is what to do with kids (and teachers) who do not want to read. The activity is supposed to be an enjoyable one, and forcing--requiring--someone to read is hardly a way to make something enjoyable. How can you make someone read silently anyway? The procedure at Bell is that each student must have a book or magazine open in front of him. Most teachers feel that if a good selection of books and magazines is available and that if a student has one open before him, chances are pretty high that he will read instead of staring off into space for 14 minutes.

In order to assure that teachers read, the reading specialist, counselors, and school administrators visit different classrooms during reading period. They do not go just to supervise but to read themselves. Their presence not only helps maintain order in some classrooms that might otherwise be disorderly, but it also shows kids and teachers that the people in non-teaching positions in the school are also reading during reading period.

Visitors to the school usually like to poke their heads into classrooms and remark how nice it is that everybody is reading quietly. Some teachers at that point usually hand the visitors a magazine and invite them (with a touch of insistence) to join the class during the reading period. Teachers scheduled for a planning period the next hour usually sit in various locations in the corridors throughout the building to invite wandering visitors and late students to sit down where they are and read one of the magazines they have nearby.

If you ever get to Golden, Colorado, stop at Bell for a visit. And if you're there between third and fourth periods, be sure you have a book or a magazine with you. You'll probably enjoy the quiet and the opportunity to read uninterrupted for a few minutes.

THE SHORT STORY--A MIRROR

Constance Bateman, North High School, Phoenix

After the lesson was accomplished for the day, the students began to talk quietly among themselves. I decided to mingle with the "natives" (a term a teacher used wittily one day) in order to discover what vital issues were being discussed. The typical news items, ranging from who was dating whom to the "crummy" teacher who gave an enormous supply of busy work, were being touched upon.

I continued to walk until I heard a word constantly being used. In the far corner of the room, "weird" was ringing a sharp note. Being a curious and perhaps a nosy teacher, I scurried over to the group. The topic of discussion turned out to be a boy who had attempted to join the populace of the school. I soon discovered why the young man was indeed strange. The boy was being condemned for being a newcomer and for being a person who spoke a different accent (the boy by the way was from New York). I attempted to defend the unknown newcomer, and sharply the students responded. "Did you know that he was offered a "pump" on the way home from school, and he did not even know what it was?" As the students emphasized the above question, I tried to decide myself in what context the word was being used. Naively and perhaps without using any reason, I asked the students what "pump" meant to them. Every eye in the class moved to the spot in which my feet were anchored. "Why it's a bicycle ride!" Now I was in the position of not only defending the student of discussion but also the teacher standing before them.

I instantaneously told the students to take out a piece of paper--the teacher was going to give a quiz. The quiz consisted of such questions as: Does your family have a "flivver"? and "Do you swim in your "slicker"? After we determined who had the correct answers, it was evident that unanimously everyone had failed. The class discovered that the teacher and the newcomer were not the only "weird" individuals in existence. There were also thirty-four more! The class was over and the students said good-bye to their "weird" teacher and their "weird" companions.

As I reflect upon the above experience, I can't help but think of how the quiz served as an effective "mirror" for the students. By seeing themselves in the same situation as the "weird" boy, a lesson was learned which perhaps a thousand words may not have ever explained. I recently have thought of how this once effective learning device can be used to enhance the teaching of short stories.

The teaching of short stories is sometimes thought of as a tedious, boring activity. The typical stories seem to encompass the content of most textbooks. Usually the "favorites" (the "Lottery" for example) have already been manipulated by the previous teacher, and no enthusiasm seems able to lift the student's eyebrows. The students also have been drilled to the ground by the essentials of the short story--the setting, the plot, the characters, and so forth. The short story has hit the deathbed according to some students and according to some teachers.

To escape the dilemma, there is an important aspect that can be focused upon. This is characterization--but not characterization in the typical sense. The characters are not just persons in the story or people who exist in the world around us--the people who can seem very far off to students. The characters may be the students if the short story serves as a "mirror" for them.

If the students use the short story as a "mirror", they are looking at a reflection of perhaps their own characteristics, their own situations, and their own ideas. They are also evaluating and judging themselves rather than strangers. The story becomes very close to the students. It will have a greater impact on all of them.

How to use the short story as a "mirror" can be comprehended if one stops to analyze some of the students in the present day English classroom. Many teachers have discovered a daydreaming Walter Mitty among the students. Some teachers have the person who thinks he is not afraid of anything, not even of death, as in Ambrose Bierce's "Parker Anderson, Philosopher." If one has a group of boys who set cats on fire for pure delight, Poe's "The Black Cat" may come into focus. "The Lottery" by Shirley Jackson always prevails when a student accuses another student of throwing the eraser or placing the tack on the teacher's chair. A disappointed individual such as in James Joyce's "Araby" may be recognized. Voluntary isolation from the classroom hustle and bustle or an incomplete distinction between reality and illusion by a student to some degree can be a reflection of Miss Emily Grierson in William Faulkner's "A Rose for Emily". Short stories seem to reflect characters or characters' traits which exist in our own classrooms.

In order to set up the "mirror" approach, one can follow certain steps or trends. It must be noted that one does not assign a story such as "A Secret Life of Walter Mitty" and then discuss and point to the daydreamers present. The classroom should not be intended as a confession parlor either. This is a personal approach, and therefore it must be handled carefully.

When using the short story as a "mirror", the most logical sequence is to begin with the individual and end with the individual. The following sequential outline of the program is suggested:

1. Inventory of personal characteristics
2. A study of human nature
3. A study of evaluating and judging
4. A study of the selected short stories

The best place to begin the approach is an inventory of personal characteristics. Know thy students! The inventory could consist of questions centered upon family background, likes and dislikes, hobbies, recreational activities, talents, areas of interest, areas of contempt, and so forth. Questions can be asked concerning values, feelings, beliefs, and aspirations. Past experiences which have had a great impact on a student can be expressed. The questions should be designed to allow students to reveal themselves. Pressure, however, should not be placed on the student if he feels the questions are too personal to answer. This inventory can then be used for these three purposes:

1. To establish common ground--The students should know their similarities and their differences. Emphasis should be placed on the unique talents of individuals present. Be Positive!
2. To select short stories which students can or may identify with--The short stories need to relate to the students' experiences. You must set up a "mirror" which reflects their identities.
3. To determine what types of activities may formulate--Hopefully the unit will not always consist of a question-answer session. When the student can see his reflection in a story, he should then be allowed to express his feelings and traits through other means of utilizing his talents and interests.

After the inventory, a discussion and study of human nature seems to be the next most important step when using the short story as a "mirror". This can focus on traits which exist in a human being, the joys and sorrows a human being may encounter, the influence of the environment on a human being, and so forth. Psychological theories may be introduced for a deeper study. References can be made to characters in stories or novels familiar to the students or to the teacher. Several films could be shown to illustrate various points such as: "Toys", children learning to focus on war activities in the world, (Contemporary) "The Giants", man's desire for power and man's creation of weapons--fear, (SIM) "The Magic Machines", man's creativeness, (Learning Corporation of America) and "What on Earth", the effects of man's technology, (Contemporary). A discussion of which traits exist in the individuals present in the class can be stimulated by past experiences which the students and the teacher have had. It is important here for the teacher to tell about his humanity--some students do not believe it!

During the study of human nature, the students will have made value judgments concerning good and bad, right and wrong, and so forth. This evaluating process is an important aspect of the "mirror" approach and must be emphasized. Once a student has identified with a human trait (whether in a short story or in a film), he must decide if it is good or bad, etc. A lesson or a mini-unit on the process of evaluating and judging should be implemented. Many students do not know how to make a rational evaluation, judgment, or decision. (This is a part of critical reading). Areas of discussion can range from the formulation of value judgments to the decision-making process. Two questions which need to be covered are:

1. On what criteria should I base a judgment? Students need to develop lists of criteria on which judgment should be based. Examples: Is this trait harmful to others? Will this trait bring about desirable consequences for me?
2. What steps should I follow to make an intelligent decision concerning a modification, a denial, or an acceptance of a trait? (See the decision-making process in almost any Speech textbook)

Small group discussions can provide practice in evaluating and judging. Students can disucss such topics as: independence vs. dependence, selfishness vs. altruism, and acting on emotions vs. acting on the intellect. Character sketches could also be used for evaluations. The book VALUES AND TEACHING by Louis E. Raths, Merrill Harmin, and Sidney B. Simon will be of help if this area is unfamiliar to you.

Following the discussion of human nature and the evaluating process, the teacher can move the class into the short stories. Although a student by now should know that we all have good and bad traits, he may not be willing to admit his less appealing ones. It is therefore best to begin with stories relating to past experiences. Next stories should emphasize humor and then progress to more hard core evaluations of the so-called bad traits, such as in "The Most Dangerous Game" by Richard Connell.

Directing the students to use the short stories as "mirrors", the students are asked to read the various stories and introspectively look at themselves. This is accomplished by students formulating questions. Several questions may be asked of oneself based upon physical descriptions, feelings, beliefs, situations, and so forth which relate to common characteristics found in oneself and in one or more of the characters. Traits in a character may be found which are opposite from the student who is reading. Perhaps a student will discover a trait which he does not possess but would like to exemplify. It would also be accepted for the

student to identify with the author--perhaps he has a humorous style such as Thurber's. A student may only identify with the situation introduced--the setting, the plot, etc. A student may not at all identify with the story. If this is the case, the student should be allowed to express his reasons.

Since this approach will probably be unfamiliar to most students, the first couple of short stories should emphasize the type of questions one must ask. The students can write down the questions and then compare and contrast them. This can be done in small groups or in an interview type situation. The students will be evaluating the quality of the questions formulated.

For an example of the type of questions the students should ask themselves, the following summary of "Charles" by Shirley Jackson is included.

> Laurie, the main character, is a young man of five beginning kindergarten. After his first day of class, the boy returns, speaks insolently to his father, spills his baby sister's milk, and remarks that his teacher said the students were not to take the name of the Lord in vain. When being questioned about his first day at school, the boy focuses upon Charles--a boy who had been fresh to the teacher and was spanked for his actions. During the following days, emphasis is placed on the misdemeanors committed by Charles. Curiosity is mounting in Laurie's mother and she goes to P.T.A. to observe the haggard mother of Charles. The teacher tells Laurie's mother that Laurie had a little trouble adjusting. When the mother states perhaps this is due to Charles's influence, the teacher replies she does not have any Charles in her classroom.

After reading "Charles", the students should formulate such questions as: Do I act differently at home than I do in front of my friends? Have I or do I attempt to "show off" in front of my peers by engaging in harm to other individuals? Do I boast about doing wrong as Laurie does in a fictitious character? Do I portray some rebellion against the adult world? Am I like the mother who makes invalid judgments about another person? Once the student identifies with a trait, he must then ask questions of evaluation and judgment such as: If I have any traits of the characters involved, should I modify or reinforce them? If so, why and how? More specific: Is it good or bad to act differently at home than I do in front of my friends? All of the above questions have the key pronoun "I". The students are forced to evaluate themselves not someone else. In short, they are looking into a "mirror" and perhaps they are seeing their own reflections.

Once familiar with the approach, the students will automatically form questions to ask themselves while reading various short stories. Now the students can branch out and use their own personality traits to create activities. Activities can be introduced by the students which reveal their relationships to the story read and the type of questions they have asked themselves while reading it. The typical classroom question-answer situation can be curtailed. For example, I use the story "The Night the Ghost Got In" by James Thurber. The story focuses on the following plot:

> Hearing footsteps and creaks in the diningroom, the narrator (who has just stepped out of the bathtub) soon decides a ghost has got into the house. He awakens his brother Herman who offers little help due to his own fear. The mother awakens, throws a shoe through a window of the house next door in order to get them to call the police, and is later termed by the police as quite "historical". Later several policemen ramsack the house in order

to find the burglar. During the course of events, the narrator is seen as "nekked," and later he is seen wearing his mother's blouse. The grandfather is seen to believe the police are retreating and deserting men of General Meade's, and consequently the grandfather is later seen shooting one of the officers. The police are seen as frantic and misled souls trying to discover what has happened. When the situation is over, the grandfather asks, "What was the idee of all them cops tarryhootin' round the house last night?" The response is made. "He had us there."

While reading the story, several questions might arise. Among these are: Have I had a humorous experience which is similar to the narrator's? Have I or do I display seemingly odd actions under stress as the characters did? Under tension, do I misuse language such as in the case of "historical" for "hysterical"? Do I believe in ghosts? Do I have fears which are unreasonable? Is my world part illusion and part reality like the grandfather's? Do I or can I tell a story as humorously as Thurber?

After the student has asked himself such questions, he can do one or more activities to reveal his relationships with the characters or the story as a whole. The student should be allowed to design his own activity based upon his interests and talents. Below are examples of activities which may arise from the above story.

Sample Activities:

1. If the student has had a humorous experience similar to the narrator's, he may express it by (a) writing an essay about it, (b) composing and performing a skit about it, or (c) creating a comic strip about it.
2. If the student identifies with the misuse of language in certain situations, he may (a) make a collage including the misused words and the situations, (b) design a crossword puzzle for the other students focusing on words commonly misused, (c) design a password game situation using the words he has misused, etc.
3. If the student believes in the existence of ghosts, he might want to (a) write an essay explaining his beliefs, (b) research and present information to the class demonstrating the existence of ghosts, etc.
4. If a student identifies with having unreasonable fears, he might (a) form a panel discussion with other students to discuss the existence and elimination of fear to the class, (b) dramatize situations to the class in which fear is an element, (c) compose and present to the class a song focusing on the topic of fear, (d) draw a caricature of oneself and the fears which surround him, etc.
5. If the student identifies with Thurber's style, he may wish to compose a humorous short story of his own.

If desired, the student can do his activity and then explain its relationship to the story. This can be accomplished on a one-to-one basis, on a small group basis, or on a total class basis. Note: By doing an activity such as one of the sample ones above, the student will be displaying (a) his knowledge of the content of a short story, (b) his relationships to the characters in the story or to the story as a whole, and (c) his own personality--his talents and abilities.

Stories such as "The Most Dangerous Game" by Richard Connell will present more hard core evaluations as the students progress. Then questions will arise encompassing topics of man's humanity to man, war--the kill or be killed type situations, changes in society and changes in the individual, and even FUTURE SHOCK. These stories can arouse deep insight into oneself if they are used as "mirrors." The student will be evaluating and judging more his less appealing behavior.

If this type of approach is used, there are prerequisites involved if it is to succeed. There must be an open climate where ideas and beliefs can be expressed

without fear of condemnation. The teacher must be willing to display his humanity and take on a challenge. A variety of short stories is essential in order to find stories which reflect the students' traits. Students must be allowed to select short stories which they feel are of value.

Why use the "mirror" approach? The student will become an active member of the classroom rather than a passive occupant. He will use his abilities and talents in the activities--the student will have more of a chance to succeed. The individual will learn to introspectively look at himself as he reads literature, views a film, or observes human behavior around him. He will then evaluate and judge his actions and then modify or reinforce his characteristics, beliefs, or values. The student will see literature in a new way--Literature is about me. I can see myself in it! Last but not least, the instructor will discover that he is human and that the "natives" are also human!

PICKING THE 'RIGHT' FICTION FOR THE YOUNG ADULT

S. James Jakiel, State University College, Buffalo, New York

The most important thing to consider in teaching fiction to young adults is the selection of the "right" book. This idea is neither new nor revolutionary. The problem has been discussed before in the ARIZONA ENGLISH BULLETIN (April 1972) and in other journals. In teaching courses in literature for young adults, I felt that more was needed than simple "word-of-mouth" recommendations to my students. Therefore I conducted a study involving 25 junior high schools, 109 teachers and 12,000+ students in Metropolitan Buffalo (New York) area. (Anyone wishing a copy of the complete study may obtain one by sending a stamped, self-addressed envelope to: S. James Jakiel, Department of English, State University College, Buffalo, New York. There is no charge while the supply lasts. The study was sponsored by Phi Delta Kappa.) While the study indicated what fiction is being recommended to readers in grades 7, 8, and 9 in this area, I thought the readers of this article could also see how recommendations varied according to the type of school, family income bracket, and length of teacher experience. The teachers themselves made the judgments about the income groups and the types of schools. No assumptions were made by this researcher. Please note the involvement of 12,000+ students is the approximate minimum number of students over whom the 109 respondents had influence.

The teaching of fiction to young adults is not an easy thing. We must pay attention to the students' interests, backgrounds, and their perception of environments. My own college students (prospective secondary school English teachers) were frequently too anxious to rely on recollections of their own junior high school years without taking the time to look at some of the new materials available. As a result, I felt this study would indicate choices which would vary with the passage of time and the situation in which each individual teacher found himself. Originally no distinction was made between fiction and non-fiction. Only popular literature recommendations were sought. (The non-fiction choices have been eliminated from this article.)

I. TEACHER RECOMMENDATIONS

A. Overall Recommendations: The top nine titles in the overall compilation are given here. Including the ties beyond this point would result in a list too long to publish in an article of this sort.

THE ADVENTURES OF TOM SAWYER
THE CALL OF THE WILD
THE OX-BOW INCIDENT
PITCAIRN'S ISLAND
JONATHAN LIVINGSTON SEAGULL
THE CAY
RESCUE
TO KILL A MOCKINGBIRD
SHANE

B. Types of Schools: A slight trend is found when looking at the lists according to "Types of Schools." I.e., the older, more established books were the leading recommendations in the suburban schools. They are listed in the order of frequency of recommendation: THE ADVENTURES OF TOM SAWYER, THE CALL OF THE WILD, THE OX-BOW INCIDENT, JONATHAN LIVINGSTON SEAGULL and THE ADVENTURES OF HUCKLEBERRY FINN. (JONATHAN LIVINGSTON SEAGULL was the only "new" piece of fiction recommended among the top five.)

As one moves from suburban to urban schools, the change to more current fiction is evident. The leaders were: PITCAIRN'S ISLAND; DEATHMAN, DO NOT FOLLOW ME; THE HOBBITT; LOST HORIZON; and THE ADVENTURES OF HUCKLEBERRY FINN. (Note the inclusion of fantasy/science fiction types: THE HOBBIT and LOST HORIZON as well as a current title, DEATHMAN, DO NOT FOLLOW ME.)

The inner-city school list contained only two books chosen more than once: PITCAIRN'S ISLAND and THE PETER PAN BAG. This is not enough evidence to conclude that the old and the new are equally recommended.

C. Family Income Brackets: Fiction dealing with social problems and difficulties seem to be more frequently recommended to students who are reported to be in the lower income families than in the upper income groups. The entire list indicates a concern with that which almost every English teacher would consider "good" literature. According to income groups, the top three selections were:

Upper income:	THE ADVENTURES OF TOM SAWYER THE CALL OF THE WILD (Only two choices are given as all others tied)
Upper middle income:	THE ADVENTURES OF TOM SAWYER THE CALL OF THE WILD JONATHAN LIVINGSTON SEAGULL
Middle Income:	THE CAY THE ADVENTURES OF TOM SAWYER THE OX-BOW INCIDENT
Lower middle income:	THE OX-BOW INCIDENT PITCAIRN'S ISLAND TO KILL A MOCKINGBIRD
Lower income:	THE ODYSSEY (This is the only one given here. All others tied. The choice is a surprising one.)

D. Teacher Experience: Is there a difference in recommendations according to the length of the teacher's experience? Apparently not. It would appear that as many "old, reliable" titles are recommended by beginning as by experienced teachers. There was some apprehension in this researcher's mind that the non-tenured teacher might succumb to a mild and non-controversial list. This is not the case. Perhaps the only book which could be called "far out" was Wojciechowska's TUNED OUT which is now quite tame in view of what today's students seem to know about drugs. (The book was chosen by teachers with 10-12 years of experience.)

II. STUDENT CHOICES

This portion of the study dealt with teachers' reports of what students said they were reading. They are reported in a group, not according to type of school, socio-economic level, or teachers' experience. This researcher recognizes that direct and anonymous student responses would be more valid; however, time and necessary permissions did not allow this. (Another study is underway which will be direct student response.)

The top titles are listed. The reader of this article is invited to determine which titles might appropriately be considered "classic" or "current" and also "worthwhile" versus "of no redeeming value."

I NEVER PROMISED YOU A ROSE GARDEN
THE PIGMAN
MEN AGAINST THE SEA
PLANET OF THE APES
GREAT TALES OF ACTION AND ADVENTURE
OF MICE AND MEN
THE CALL OF THE WILD
CARRY ON, MR. BOWDITCH
TREASURE ISLAND
MUTINY ON THE BOUNTY
CHEAPER BY THE DOZEN
ON THE BEACH
BIG RED
FANTASTIC VOYAGE
THE FORGOTTEN DOOR
SOUNDER
A WRINKLE IN TIME

III. CONCLUSION

The teacher of fiction for young adults should always be looking for new titles and re-evaluating the old. College students report interest and fascination with "classic" and "current" fiction. It would seem that if we give the young adult reader the necessary guidance and latitude they will make reading choices which will stimulate them to read more and to go beyond the simple materials to those which are recognized as having permanent value.

It is impossible to sit in final judgment on these books which may someday reflect the best which were written in our time. An open mind on the part of the teacher of fiction will open the minds of the students to the best fiction of any era.

THE TEACHING OF LITERARY TERMS WITH SHORT FILMS

Sandy Larsen, Fremont Junior High School, Mesa

Somewhere in the hallowed halls of English teaching, students and teachers alike encounter those all important literary terms. The experience or experiences often prove to be as frustrating to the conscientious teacher (who realizes that the comprehension of these terms is vital to the student's complete understanding and appreciation of several literary genres) as it is to the bewildered student. The teaching of these literary terms often weighs heavy on the student and teacher alike.

How many times have you struggled with the standard definitions (however simplified they may have seemed) wondering how you could make it any clearer? How many times have you followed the definitions with the extracting of examples from some work? Or maybe you've used the more creative approach--read the piece, extract the examples, and then pin labels on them! How many students have really been turned on by the whole process? How many students developed a clear understanding of the different terms? How many even saw a need or expressed a desire to discuss them further? How many remembered them for any length of time? In short, did we manage to turn the students off to an avenue that should result in a more enriched literary experience? There must be a better way! There must be an easier way!

There is a better and easier way! The answer is to join the "multi-media approach to teaching" bunch and try using films to teach these often dreaded literary terms. It has been said that "one picture is worth a thousand words." If this is true, think how much instructional vocalizing one film might save! Let me attempt to illustrate the idea by suggesting a few literary terms and a film or two that might be used to explain and enhance the understanding of them. This is not a complete listing, of course, as the purpose of the paper is to explore the idea and perhaps furnish a few starting places. (It also goes without saying that the film may serve other useful purposes at the same time.)

PERSONIFICATION

"The Red Balloon"is a simple, touching story of a little French boy who finds a big red balloon. The loyal balloon attaches itself to the boy and follows him everywhere. It waits dutifully outside the school and manages to find the boy's bedroom window among many like it. The balloon manages to escape the neighborhood boys who are after it until he is caught off guard while admiring a pretty blue balloon. Although the balloon is rescued by his faithful friend, he is struck a fatal blow by a sharp rock and dies. The little boy is broken hearted but all the balloons in town break away and come to comfort the little boy.

Anyone watching this sensitive story is caught up with the "aliveness" of the balloon. It was every bit as "real" as the little boy, and he was as much a companion as any pet or human could have been. Any student experiencing this film would have no trouble understanding the meaning of the term "personification" which was so clearly illustrated in the film.

PERSONIFICATION AND POINT OF VIEW

"The Adventures of an * " is another film which easily demonstrates the idea of inanimate things taking on human characteristics. The whole asterik family comes to life as the cartoon portrays a life cycle of one asterik.

"A Chairy Tale" is a film that could easily demonstrate both of the above literary terms. In this film, a very stubborn chair refuses to be sat upon. A man, book tucked under arm, attempts to outwit the chair in a series of delightful escapades! He finally gives up and sits, not too comfortably, on the floor, but the chair won't leave him alone. As it turns out, all the chair really wanted was a little common courtesy, a little "turn about is fair play." The man graciously allows the chair to sit on him and then the chair gladly returns the honor.

It's an interesting idea to see the whole process from the viewpoint of a chair. Again, the chair took on human characteristics; it definitely had a "mind of its own."

POETIC JUSTICE AND/OR IRONY

"Ares Contre Atlas" is a delightful anti-war cartoon illustrating five different "attacks" which backfire and return to harm the instigators. The humor may be a bit morbid, but it appeals to most kids and it certainly drives the point home.

"Claude" is another very short colorful cartoon which shows Claude, a young child, constantly being harrassed and criticized by his insensitive parents. His mother can only say, "Can't you ever do anything right?" And his father's one line is, "You'll never amount to anything, Claude." Claude nonchalantly takes it in stride until one day he gets tired of hearing this nagging and calmly pushes a button on a gadget he has constructed which instantly does away with his parents.

These particular films also could generate some good discussion on and some understanding of certain elements of humor and certain kinds of humor.

SYMBOLISM

"Two Men and a Wardrobe" is a film that shows two men carrying a closet wardrobe through a town. They encounter almost every type of sin from vanity to violence. They also encounter nothing but hostility, so they return to the sea from whence they came carrying their wardrobe with them.

This film opens all kinds of possibilities in discussing symbolism, from the simple, more obvious "What kind of men are they?" "What do you suppose they represent?" to the more involved "What do you think is the significance of the wardrobe?"

"Night at Peking Opera" in an informative, semi-documentary explaining the Chinese opera. One section of this film, I feel, would be very helpful in enriching the understanding of symbolism. One segment demonstrates how each one of the actors according to their dress or their specific make up (or lack of it) represent a certain type of character--the villain, the old man, etc.

"A String Bean" is a very touching story demonstrating the idea that an object can represent an idea or quality. This story shows a little old lady leaving her drab, bare apartment and going to the park where whe sits on a bench and admires the beauty and splendor of the landscaping. The little old lady returns to her apartment and plants a single bean. She nourishes it with the most loving and delicate care. When it sprouts and grows a little, she takes it to the park and plants it there amid the beautiful flowers. Every day she returns to the park and proudly admires the park's beauty and the

contribution she has made to it. One day she finds her plant has been discovered and is to be weeded out. She slips a bean from the plant, takes it home, plants it, and the whole process begins again.

Anyone viewing the film can see what importance that bean had to the little lady. A lively discussion could follow on what the bean represented.

Another excellent topic to discuss after viewing this film is that of contrast. The bare, humble surroundings she stitched her purses in (in black and white) is remarkably different than the beauty and splendor of the flowering park (in color). It seems to me, it would be hard to view this film and not be impressed by the difference of the two scenes, and it does have relevance to the symbolism of the string bean.

These are, of course, just a few of the many literary terms. I do believe that for each term, there exists somewhere a film to help demonstrate the meaning and make it more real and enjoyable to the students. I'd like to leave one challenge to you fellow English teachers: TRY IT, YOU'LL LIKE IT!

READING IS LIKE A BICYCLE; OR, HOW TO AVOID GOING AROUND IN CIRCLES ABOUT READING INTERESTS

Paul B. Janeczko, Masconomet Regional High School, Topsfield, Massachusetts

Had my high school English teacher bothered to give me a reading-interest questionnaire, filling it out would have been a snap. In the ninth or tenth grade I would have easily rattled off the latest Hardy Boys books I had read. In the later years I would have responded with a litany of gangster names because I was in my Mafia-Murder, Inc.-F.B.I. stage. But my English teacher never bothered with such a questionnaire because, I suppose, a reading questionnaire is neither language, literature, nor composition.

Fortunately, times have changed and curricula are no longer as rigid. Squire and Applebee's famous study of high school indicated that literature occupies 52.2 percent of curricular time. While literature has traditionally occupied the larger part of the English curriculum, what is significant now is that this time is being spent on a new type of literature. Not only do many elective courses deal strictly with literature, many elective courses treat literature not taught before, e.g., modern novel, science fiction and fantasy, or sports in literature. With such a heavy emphasis on literature courses, it is now more imperative to concentrate on exciting kids about books and reading. The best way to excite kids about books is to furnish them with books that will satisfy their interests. And a simple reading-interest questionnaire is the best way to determine what their interests are. But, beware! Like Hydra, rearing its ugly heads and snapping in all directions, an innocent survey can have implications that go beyond your four classroom walls.

As part of my first day introduction to the course, I make sure my students fill out a reading-interest questionnaire. I explain to them the importance of their honest answers and insist on a test-like atmosphere while they are writing. This year I was fortunate to have the help of some of my colleagues in the English department and their assistance enabled me to get a good academic, social, and economic cross-section of the student body. I received completed questionnaires from better than thirty percent of our 1200 students.

The questionnaire itself is quite simple and generally takes from five to twenty minutes to complete. Since most of the questions require more than one-word answers, I make sure that I leave enough space for their responses. I ask the following questions:

1. Do you like to read?
2. Please explain why or why not.
3. Do either of your parents receive (and read) magazines regularly?
4. Do either of your parents read books regularly?
5. Do you read newspapers or magazines regularly? If so, which ones?
6. When was the last time you bought a book? Name it.
7. When was the last time you borrowed a pleasure reading book from the local library? Name it.
8. When was the last time you borrowed a pleasure reading book from the school library? Name it.
9. What kinds of books do you like to read?
10. Finish this statement: READING IS. . .
11. Name some books that you did not enjoy reading.
12. Name some books that you did enjoy reading.
13. Suppose that you have a friend who is a professional writer. One night he calls you on the phone and says, "I am about to write another book. I am willing to write this book specifically for you if you will tell me exactly what you want in a great book." What would you tell him?

Because I was primarily interested in discovering reading interests, I was mainly concerned with the students' responses to questions 9, 11, and 12. Their responses to these questions would indicate two things: the kinds of books young people enjoy as well as the specific titles that they like and dislike. It must be remembered, however, that kids often have short memories, especially where school is concerned. They may only remember and respond with the titles they have encountered most recently. Nevertheless, the results deserve careful consideration.

In response to question 9, concerning the kinds of books students prefer, the ninth-grade girls indicated that they were most interested in mysteries, romances, and adventure stories. However, the books that they mentioned did not include, strictly speaking, any mystery titles, though there were abundant romance and adventure titles. The most popular books with the ninth-grade girls were:

THE PIGMAN
GO ASK ALICE
THE OUTSIDERS
LOVE STORY
MY DARLING, MY HAMBURGER
THAT WAS THEN, THIS IS NOW*

These six novels deal with romance and adventure, but in a contemporary setting. It seems that girls at this age are concerned with problems they or their friends may have experienced. Their choices of titles they did not like indicates that same concern:

THE CALL OF THE WILD
THE LIGHT IN THE FOREST
THE DIARY OF ANNE FRANK
LORD OF THE FLIES

These books also deal with romance and adventure but without the contemporary setting. This reinforces the conclusion that such a setting may be an overriding concern.

According to their responses, the freshmen boys are looking for adventure, sports, and mystery and the titles they enjoyed reflect these interests exactly:

THE CALL OF THE WILD
THE OUTSIDERS
I'VE GOT TO BE ME (the Derek Sanderson story)**
ORR ON ICE**
BRIAN'S SONG
THE PIGMAN

* All lists of preferred interests and books are in descending order of popularity. Lists of books students disliked begin with the most disliked title.

**You must remember that our school is in the middle of Boston Bruin country!

THAT WAS THEN, THIS IS NOW
THE POSEIDON ADVENTURE

The books they did not enjoy make up an interesting list because it is very similar to the list of books the ninth-grade girls did not enjoy:

THE DIARY OF ANNE FRANK
THE LIGHT IN THE FOREST
THE CALL OF THE WILD
SOUNDER

It is interesting to note the appearance of THE CALL OF THE WILD on both boys' lists. It was the most popular book of the ninth-grade boys as well as being one of the least liked. I was disappointed, though not surprised, to see SOUNDER included on this list. Perhaps the reason is that it lacks the excitement necessary to interest most fourteen-year-old boys.

The tenth graders who responded to the questionnaire proved to be a confusing lot. They were extremely helpful in all parts of the questionnaire except in question 11 where they were required to list books they did not enjoy reading. Many of them left that question blank or drew a question mark. Others listed such things as "school books" or "any book that I have to read." They did not mention enough specific titles to enable me to draw up a list of those they did not enjoy. However, one title did emerge for the girls and one for the boys. The girls did not seem to care for LORD OF THE FLIES, while the boys listed THE CALL OF THE WILD as a book they had not enjoyed.

These sophomores were very helpful in all other questions. The girls expressed an interest in mysteries and romances and listed these titles as their favorites:

GO ASK ALICE
THE GODFATHER
LOVE STORY
LISA, BRIGHT AND DARK
EXODUS
BRIAN'S SONG
THE EXORCIST
FLOWERS FOR ALGERNON
GONE WITH THE WIND
THE HARRAD EXPERIMENT
MR. & MRS. BO JO JONES
THE OUTSIDERS

Although there are no "mysteries" on this list, there are a number of titles that contain elements of mystery, e.g., THE EXORCIST, THE GODFATHER, FLOWERS FOR ALGERNON.

The tenth-grade boys, on the other hand, indicated a strong interest in science fiction titles. They also look for mystery stories and sports stories although their list of enjoyable books did not include any of the latter. The boys listed the following titles:

LORD OF THE FLIES
2001: A SPACE ODYSSEY
THE ANDROMEDA STRAIN
THE FOUNDATION TRILOGY
THE POSEIDON ADVENTURE
WHERE EAGLES DARE

The eleventh-grade girls indicated a strong interest in mysteries as well as a lesser interest in biographies and science fiction. They listed the following books as ones they had enjoyed:

ONE FLEW OVER THE CUCKCOO'S NEST
LISA, BRIGHT AND DARK
SUMMER OF '42
CATCH 22
GO ASK ALICE
GOOD TIMES/BAD TIMES
CATCHER IN THE RYE
THE HOBBIT
PAPERMOON

The eleventh-grade girls chose the following as books that they did not enjoy:

LORD OF THE FLIES
I NEVER PROMISED YOU A ROSE GARDEN
THE ADVENTURES OF HUCKLEBERRY FINN
BOSWELL'S LIFE OF JOHNSON

Although their order of preference was not the same, the junior boys seem to have tastes that are similar to their female counterparts. The boys listed science fiction, sports, and mysteries as their favorite types of books. However, no sports titles were mentioned often enough to be considered very popular. They chose these titles as being most enjoyable for them:

THE HOBBIT
CAT'S CRADLE
ONE FLEW OVER THE CUCKCOO'S NEST
WELCOME TO THE MONKEY HOUSE
LORD OF THE RINGS
THE GODFATHER

They seemed fairly evenly divided on the books they did not enjoy. LORD OF THE FLIES and THE CATCHER IN THE RYE were the top vote getters for this group.

The twelfth-grade girls who completed the survey are not a hard group to please. While mystery stories seemed to be the most popular kind of book, a like amount stated that they would read "anything," or words to that effect. Other popular categories were biography and romance. Their favorites were:

FLOWERS FOR ALGERNON
THE GODFATHER
THE EXORCIST
GONE WITH THE WIND
THE GRAPES OF WRATH
THE PIGMAN
A SEPARATE PEACE
THE HARRAD EXPERIMENT
THE OTHER
ONE FLEW OVER THE CUCKCOO'S NEST
THE CATCHER IN THE RYE
ROSEMARY'S BABY

I found this list particularly interesting because it clearly indicated the current popularity of books dealing with demons or the occult.

The list of books the girls did not enjoy was also fascinating because two of the least popular books, i.e., THE CATCHER IN THE RYE and THE GRAPES OF WRATH, also appeared on their list of favorites. The senior girls, then, listed these books as those they did not find enjoyable:

BOSWELL'S LIFE OF JOHNSON
THE CATCHER IN THE RYE
THE GRAPES OF WRATH
THE DEERSLAYER
GULLIVER'S TRAVELS
ONE DAY IN THE LIFE OF IVAN DENISOVICH
THE SKETCHBOOK

Sports and science fiction were listed as favorite areas by the senior boys. Close behind were mysteries and non-fiction. However, their list of enjoyable books did not include any sports titles:

CATCH 22
M*A*S*H
ONE FLEW OVER THE CUCKCOO'S NEST
STRANGER IN A STRANGE LAND
AS I LAY DYING
THE GODFATHER
GULLIVER'S TRAVELS

The boys liked GULLIVER'S TRAVELS but the girls put that same title on the list of books they did not enjoy. It is also worthwhile to note that three of the books on the boys' enjoyable list, i.e., CATCH 22, ONE FLEW OVER THE CUCKCOO'S NEST, and STRANGER IN A STRANGE LAND, also appear on the list of books they did not like:

CATCH 22
THE DEERSLAYER
THE GRAPES OF WRATH
GREAT EXPECTATIONS
MOBY DICK
THE OTHER
STRANGER IN A STRANGE LAND
ONE FLEW OVER THE CUCKCOO'S NEST

Overall, the reading-interest questionnaire pleased me because it gave me what I was looking for: the types of books and the specific titles that kids are reading. Such information is, of course, invaluable in selecting books for existing courses and for planning new electives. However, it did teach me a couple of valuable lessons as well as asking some important questions.

First of all, I came to the conclusion that the students' understanding of "biography" and "mystery" are not the same as mine. They seemed to feel that biography was a book about a specific person, but for them the story did not have to be a true one. A mystery seemed to be, quite simply, a book that contained something unknown. Perhaps the questionnaire should have defined such ambiguous terms.

Secondly, the responses to questions 6, 7, and 8 are worth looking at because they are, I think, an indication of how much a school, and the English department in particular, encourages kids to read. How many students have never used the school library to obtain a pleasure reading book? How many of the students have never bought a book that was not required for class? Also, how many have done neither in the past year? The figures can indeed be revealing.

Next, what about the parents? Do they encourage their children to read by setting good examples? Or can a dislike of reading in the children be a result of poor reading habits in the parents? Parents must accept some responsibility for the reading habits of their children. The responses to questions 3 and 4 can give an indication of how well they meet that responsibility.

The English department must carefully examine the results of such a reading-interest questionnaire. Members of the department should look with interest at the responses to questions 11 and 12. How many of the books that the students did enjoy are taught by the English department? How many of those books that were <u>not</u> enjoyed are books used in the English program? And how many of the popular titles has each member of the department read? How many has he not even heard about? Answers to such questions can point out areas that need attention in the department.

In conclusion, I must say that I was impressed that so many of the kids who completed the survey (80%) enjoy reading. Quite obviously, my job as an English teacher and lover-of-books is to capitalize on this enthusiasm. As one of my students wrote in response to question 10: READING IS ". . .like a bicycle, the better ones glide along smoothly with very little effort at all, but the lousy ones take a lot to get going and slow down quickly when you relax." I guess that says it all.

JANE SITS HOME WHILE TARZAN SWINGS--UNREALISM IN TEENAGE BOOKS

Alleen Pace Nilsen, Books for Young Adults Review Editor, ENGLISH JOURNAL

In an author's talk at the 1972 NCTE convention in Minneapolis, S.E. Hinton reported that she wrote THE OUTSIDERS because teenage books weren't telling it like it is. As a teenager herself, she resented the way books about teenagers glossed over reality. Then in the same presentation she told why her books came out under the name of S.E. Hinton instead of Susan Elizabeth Hinton. It was the reasoning of her publishers that the books would sell better if they appeared to be written by a male instead of a female, especially since the books were about males involved in "male activities." She was asked a question from the audience about the "realism" of pretending to be a male when she was really a female. She got a laugh by responding with something to the effect that she had always thought of herself as a boy and it wasn't until she was sixteen or so that she realized her femaleness was here to stay.

Susan Hinton, who is an exceptionally young writer, apparently experienced activities and thoughts full of conflict, excitement, ambition, and drive. And rather than rejecting the cultural stereotype that these are "male" thoughts and writing about them as a part of the female psyche, Ms. Hinton decided that she was somehow different and so she wrote under the guise of a male. Mark is the character that she says is really a male version of herself.

Ms. Hinton's acceptance and participation in this stereotype strengthens it and leads her readers to believe just as she did that a female having such thoughts and ideas isn't really being a female but instead is crossing cultural lines and playing the male role. This idea that females don't think or do exciting things is taught by the culture, but still it hardly seems consistent with today's emphasis on realism in teenage books. Probably the main reason that it is continued in books is financial. Publishers and writers have been afraid that boys would not read exciting adventure and sports stories if they knew they were written by a woman. And so just like S.E. Hinton, many writers have used either a masculine pen name or have gone by their initials.

I was curious to see how widespread the practice was so I wrote letters to a dozen publishers of juvenile books and received the following information in reply. W.W. Norton company sent the names of E.M. Almedingen (fiction), Nicholas Charles (picture books), A.M. Lightner (science fiction), Ellsworth Newcombe (adventure), Henry Handel Richardson (fiction), and P.L. Travers (fiction), as women writers whose names appear masculine. Farrar, Straus, and Giroux responded only with the name of E.M. Almedingen. Margaret Frith, executive editor of Coward McCann, wrote, "I cannot say that any author on our list has ever said they used initials to give the impression that they are male writers." However she did list H.F. Brinsmead and E. Nesbit as women writers of adventure stories published by Coward McCann. Ann Beneduce, editor of children's books at Crowell's listed Wilson Gage (nature and family stories) and K.M. Peyton (adventure), as well as one other writer who "prefers to keep her identity a secret." She added, "I feel sure these three authors felt their books would not be read by boys if it were known they were written by women." S. Guifinstein, editorial director at Follett's, sent in the name of I.S. Young (sports); and Miriam Chaikin, editor at Bobbs-Merrill, sent in the name of Laurence (picture books). The World Publishing Company listed D.N. Ahnstrom as well as three other women whose names have already been given. Scribners said they had no writers whose names would be relevant. Ann Durrell, children's editor at E.P. Dutton, responded that, "As far as pseudonyms are concerned, I'm sure you will understand that a publisher is not in a position to indicate which of

his authors are writing under pseudonyms, since that would be contrary to the author's decision to do this in the first place." The response from Viking was similar. Tom MacPherson, director of the juvenile department at Putnam's, listed R.H. Shimer (non fiction) and J.A. Evans (non fiction). He also pointed out that A.M. Lightner publishes her non fiction books under the same name of Alice Hopf but uses the initialed name for her fiction. He wrote,

> These are the only three of our authors we can recall as using initials. In all cases it was their decision and it never occurred to us to ask why. We have a large number of female authors who use full first names. I believe that in past twenty years or more high school readers (and younger boys to large extent) are no longer prejudiced against female authors.

Feminists have criticized this practice as outright deception. They argue that it is misleading for young people to be taught that the emotions or adventures in the book are masculine rather than feminine. Their point is that the ideas must be part of feminine thought or the book would never have been written by a woman. Other people dismiss the matter as a triviality saying that children don't pay attention to the names of authors. But if this is the case, then it must be the adults who demand the stereotype. And although it may be a small matter, the difference between honesty and dishonesty or realism and unrealism is often small.

A much broader area of unrealism is in the two sets of teenage books identified as "Books for boys" and "Books for girls." These sets of books present such different pictures of male and female behavior that they can't both be realistic. Books for boys may be realistic in what they say about boys, but their cumulative picture of the female is strange indeed. From looking at the females in boy's books, one could conclude that all girls are passive, sexy, impossible to understand, and not-quite-bright. In fact, except for being hard to understand, they resemble the Stepford wives from Ira Levin's best selling book in which the plot centers around the transformation of all the women in a New York suburb into combination sex and work objects. A couple of years ago an article came out in The New York Times Book Review entitled, "The Skirts in Boys' Fiction--a Maxi Mess." In this article the author complained about the unrealistic stereotypes of girls in boys' books, but I think she told only half of the story. Girls' books stereotype boys in an equally strange, but different, manner. When I get around to it, I'm going to write a companion piece entitled, "The Jocks in Girls' Books--Characters without Support."

Although there are many boys' books in which girls don't appear at all, practically every girls' book has boys in it, and in fact is probably centered around the boys. They appear from nowhere like princes riding up on white horses. And they are as clean and pure and loveable as dear old Jack in SEVENTEENTH SUMMER (Remember how terribly embarrassed and offended he was when a dancing girl at the County Fair made a pass at him?)

One of the old stand--by ideas in adolescent literature is that boys will read books only about boys while girls will read anything. This is one of those half-truths that like a piece of used gum on a sidewalk stuck fast and travelled far. It's true that boys reject romanticized "girl" books, but they read and respond to other books about girls such as THE DIARY OF ANNE FRANK, TO KILL A MOCKINGBIRD, GO ASK ALICE, and LISA BRIGHT AND DARK. I think that what they can't stand to read about in the romances are the boy characters who are false and artificial and obviously manipulated. Instead of being shown as real people, the boy characters are objects which are used to round-out the plot and to set girl readers daydreaming of the time when they will have a sweet and adoring boyfriend who is helplessly in love with them. This picture of a boy surrendering his heart to a girl is the

exact opposite of what our culture with its machismo emphasis teaches boys that their role should be. Boy readers are not against romance per se as shown by the fact that they read LOVE STORY, which is the romance of two believable and fully developed characters in which both partners give and take.

Now to look at the other part of the statement about girls reading anything, girls in junior and senior high simply have more time for and interest in reading than do boys so it was easy for the idea to get around that they will read anything. Actually they are almost as choosy as are the boys about what they read. One big set of books--or more accurately, magazines and books--that they reject are the so-called "girlie" stories. Their rejection of this material isn't as obvious to English teachers because school boards have also rejected this type of literature so our students find it outside of school. For example, a girl may read PLAYBOY so as not to be left out, but her interest in it is certainly not the same as a boy's. From a literary standpoint, PLAYBOY is at the top of the pile presiding over a whole set of books, magazines, and movies which range from hard core pornography to slightly racy stories. The one thing that they all have in common is that they exploit the female as a sex object. Women resent them for this reason and either ignore them or openly criticize them. One of the criticisms is they are unrealistic. For example in a letter to a reader who was worried about her young sons looking at their father's PLAYBOY, Dear Abby wrote that the only harm done was that when the boys grew up they would be disappointed to discover that when females took off their clothes, most of them would not resemble the centerfold. Air brushes, make-up, and lighting do their thing to romanticize or gloss over any little imperfections of the models. In stories, words do the same thing, not just in describing physical appearance but also in describing the sexual interests and activities of the female characters. But this kind of male oriented literature is no more false than are the female oriented romances. Both types of literature exaggerate. The literature for males exaggerates the sexiness of females while the literature for females exaggerates the romantic qualities of males. I have heard psychologists say that in American culture females give sex in exchange for love and males give love in exchange for sex. This statement may be highly debateable as to its truth, as well as its causes and effects, but anyway it appears that in books for teenagers this is the dual standard which we promote.

It is ironic that in the one area where boys and girls need to understand each other, our culture directs their thinking along separate lines. It isn't so bad that girls have an entirely different kind of training about such things as fashion and handcrafts, while boys have a different training about such things as sports and leisure activities because males and females can go throughout life participating in these activities fairly independent of each other and only occasionally irritating the other sex. But there is no way that males can develop a relationship with the opposite sex without coming into contact with females. And likewise there's no way that females can develop a relationship with the opposite sex without coming into contact with males. So it seems that this is the area where efforts should be made to bring their thinking as close together--not as far apart--as possible. It seems utter folly to plant males and females on paths leading in opposite directions for the first twenty years of their lives and then for the remaining fifty years of their lives to sentence them to a close and exclusive relationship with one person from the enemy camp.

I've been trying to figure out why we've done this. I've decided one reason relates to our desire to keep boys and girls from experimenting with sex or getting married at too early an age. We try to keep them apart as long as possible and since it is the boys who traditionally are expected to initiate advances toward the opposite sex, we have concentrated most of our efforts on convincing them to

remain free from feminine dominance. Recently in our neighborhood a young boy was killed while riding a motorcycle. I was chatting with a casual acquaintance about how dangerous motorcycles were. She agreed and confided that the only reason she encouraged her three sons to get motorcycles was that she thought it would keep them away from girls for a few more years. I wish I had pursued her thinking, but at the time I was so stunned by her implication that a girl was more dangerous than a motorcycle that I dropped the subject.

It's for a similar reason that we romanticize in girls' books. I was soliciting opinions from a group of teachers and parents about the place of sex in books for young teens and I asked at what age they remembered having 'sexual' thoughts, and if they thought this was the same age that such matters should be treated in books. One woman, who wrote down the age of eleven, went on to say that, "my thoughts were of 'love' and were romantic. I didn't realize they were sexual. I don't think books should deal with the physical side of sex but with the emotional part of wanting boys/girls to like you--having a relationship of friendship whereby these feelings are satisfied."

Unless I misunderstand, this woman is encouraging romance as a replacement or a sort of sublimation for sex. This attitude may be possible to cultivate in girls whose sex drive is closely associated with their maternal instincts, but it certainly hasn't proved to be even possible, much less successful, with boys. And the whole point of what I'm saying is that it is just as dishonest and wrong to lead girls to believe that romance is the same thing as sex as it is to teach boys that girls are sex objects to be exploited with no consideration for thoughts or feelings.

Certainly I've no foolproof solution to the problem, and I would be the first to admit that it is the entire culture, not just adolescent books, that set up this double standard. But if books really do what we as English teachers say they do, then we are obligated to examine them for their honesty just as much as for their "appeal to prurient interests." What I'm making a plea for is that we value and encourage books that are appealing to both boys and girls even if they are books which some people would judge as inappropriate for girls. Right now most of us are being very cautious with what we encourage students to read because we don't know quite how the Supreme Court decision is going to affect local censorship. It's one of the ironies of our culture that something is apt to get censored not because it's bad, but because it's good. From an academic standpoint, most of us would agree that when we judge a piece of literature, a valid criterion is how effective it is in making the reader experience the emotions of the character he's reading about. Yet when it comes to reading about something sexual we are frightened by feeling these emotions. Last year we lived in Cedar Falls, Iowa, and there was a running debate over what movies were to be allowed at the local X-rated theater. Perfectly dreadful movies with all the vulgarity and violence and sex imaginable got by without a murmur from anyone, but as soon as a picture came that was done with even a tiny bit of creativity or artistic skill word would get around that there was a good movie in town and people would flock to the theater. Then inevitably someone in the crowd would become offended and so make a complaint. The movie would be hauled down to the courthouse where a panel of five men--no women--would watch the movie and according to the newspaper would record whether or not the movie "aroused their prurient interests." If it did, then the movie was banned.

Certainly I'm not trying to promote X-rated movies for high school students. I related the incident only to show how inconsistent we are when it comes to censorship. In our schools the books that are likely to come under the censor's

axe will be the ones that kids are reading and talking about. When a book achieves this kind of success it should be defended, not punished. Girls need to know boys' values just as much as boys need to know girls' values and they need group opportunities to talk about such things realistically and openly. We'll be doing a disservice to everyone involved if we let the fear of censorship turn us away from all books except "story book romances" where girls sit passively waiting for "a prince charming" or "a knight in shining armor" to come over the horizon and carry them off "to live happily ever after."

A NEW NOVEL FOR THE CLASSROOM: HOW AND WHY I WOULD USE IT

Lynne Brown, Arizona State University Student

An English teacher should try to interest students in reading for pleasure and understanding rather than out of necessity. In order to complete this objective, the teacher should suggest books that the individual student can relate to on a personal basis. The problem involved in meeting this objective is that the teacher must know each student well enough to suggest a book that he or she would enjoy, and the teacher must be familiar with a large variety of adolescent novels to recommend to each student. This reading for pleasure can enrich the student's mind and his life. After a student has been able to enjoy reading for pleasure, it may be easier to lead the student into literature that he might have otherwise ignored because most literature that a student is asked to read in school is vigorously avoided out of school.

In order to find out what students may or may not relate to, I chose a book that I had enjoyed and had found to be easy to read. I wanted to discuss this book with a few students to get their initial reaction before actually using this book in a classroom.

I chose Jean Renvoize's A WILD THING (Bantam, 1970) as a book for discussion. This book is a unique adolescent novel because the author is British, the style is British, and the setting is in England. Morag, a teenage girl, is an orphan who has been unable to find any durable, trusting relationship with another human being. Due to this lack of human contact, she escapes from the civilization of indifferent foster homes into the mountain wilderness of an indifferent nature. Here Morag learns to live in and with nature by respecting it, loving it, and fearing it. After Morag experiences sheer loneliness for some human relationship, she begins to talk to and worship a human skeleton she names Mossman. To Morag, this skeleton becomes the "king of nature." Since his bones have become a part of nature, she respects him, loves him, and fears him. Morag realizes that the Mossman cannot fulfill her desire for human companionship. She yearns to have a baby in order to share her happiness. She rescues an injured mountain climber and begins to depend entirely on him for companionship. This relationship ends her worship of the Mossman. Her dependence on man begins to frighten her. She is unable to maintain the relationship and begins to reject the man out of fear of losing him. He finally leaves and returns to civilization. Morag is pregnant and this pregnancy gives her the strength to remain in the wilderness alone where she no longer worships the Mossman and no longer depends on man. Eventually, Morag understands that she must return to civilization if her baby is going to survive. When she tries to return, the people in the village, who are afraid of her primitive appearance, throw stones at her and chase her back into the wilderness which has now become a prison to her. Morag has a miscarriage and dies and her home in nature becomes a grave for her alienated being.

The story is enchanting and adventurous, but the style of writing could alienate the student from really enjoying the book. Approximately the first forty pages of the novel consist of lengthy, beautiful descriptions of the English countryside. Since Morag is alone, there is no dialogue throughout much of the novel. Only Morag's thoughts are voiced. I was apprehensive about this book because of the lengthy descriptions and lack of dialogue. Would a student enjoy this type of book?

Mr. Robert Larabell, who teaches Paperback Power courses at Arcadia High School, allowed me to interview a few of his students after they finished reading A WILD THING. The book had not yet been introduced to these classes, and the

students were looking for something new and different to read. The Paperback Power classes have the freedom of choosing any book they wish to read. I discussed the book individually with five students and each discussion lasted approximately one hour. According to Mr. Larabell, ninety percent of Arcadia students are college bound, and the school ranks above average academically which accounts for the enlightening discussions with the students. Following are the students' comments and observations about the book. (I recorded their comments verbatim through the use of shorthand.)

1. Junior above-average student (girl)
"I always look for words in books. I guess you might say I'm a word freak, and I really liked this book because I found alot of new words in it. I did hate the ending of the book because she shouldn't have had a miscarriage and she shouldn't have died. The style reminds me of Delderfield but it isn't the same context that he uses. This book shows reality; Delderfield's people are all so perfect--they are always doing things for other people. This book is like ANTHEM by Ayn Rand because it's about 'I' instead of anyone else and I like that. First the story was super slow, and then really fast, then slow, then fast. I had to reread the ending, it came too quickly. Sometimes there was too much detail for me--I was shocked by the gory details of the miscarriage. I didn't think the description of killing the rabbits was gory though because after all, they reproduce like rabbits, don't they? That was a bad pun, wasn't it? She ran away to get away from humans who were always pressing their emotions on her. She wanted to talk to someone, anyone, who would agree with her for a change. I don't think she really knew what she wanted. Even though the youth generation of today wants to get away from people who disagree with them and don't believe as they do, there still must be some interdependence. That thing with the skeleton really freaked me. Ugh! She must have seen something wrong in it, it was bit perverted, you know. First, she was her God, then the Mossman was her God, then the mountain climber was her God. She knew in her mind that worshipping the Mossman was absurd, insane; she wasn't sure about it, but she was looking for a God, someone to believe in, the human skeleton was the closest, most tangible article she had that was some semblance of humanity and since God made man in his own image, she chose the skeleton to worship. She got pregnant simply to share her happiness with someone else. I know she would have been happy if she would have had the baby. Before Morag got pregnant by the mountain climber, I thought she was going to become pregnant (psychologically) by the Mossman. I guess if an extremely emotionally disturbed girl read this book, she might try to do the same thing--get pregnant, thinking this would bring her happiness. I think she should have had the baby by herself, raised it, told it about society, and let it choose nature or civilization. I don't think Morag was emotionally ill. I was her--I identified with her completely. I could do that tomorrow, you know, go up in the mountains, but I really couldn't because I'm really afraid of nature and the dark. I learned all kinds of things from this book. I have a new appreciation of nature and solitude. I mean, it made me feel anti-materialistic, after all, who needs a dishtowel in a cave? I didn't think she was an animal, just a girl who tried to make her own society. She succeeds on her own, realizes her dependence on civilization, goes back to civilization and the wilderness. I think boys would enjoy this book but they couldn't identify with it like I did because they have such a hangup about identifying with girls. This book brought out another dimension in me that I didn't know was there, I had never thought about this kind of experience, I was thrilled by it. I liked the book but hated the ending--I guess I'm just too much of an optimist." (This girl later suggested a painting on exhibit at the Phoenix Art Museum which to her exemplified the theme expressed in A WILD THING.)

2. Junior average student (girl)
"I liked it very much. I could see myself in this position and I think it would

be really neat. I didn't like the ending. The guy should have stayed, I thought he would come back. When I first read the ending, I thought she was alive, then I realized the bones were her bones. I really liked the description of the cave--it seemed like a real home to me. I almost put the book down when I was half way through it because it seemed like every one of her days was going to be the same. I had to skim over some of the descriptions--they were too long. I didn't mind the lack of conversation though. I don't think Morag ever really acted her age, she was either older or younger, especially in her relationship with the mountain climber. The description of her seemed too fragile, too little, too skinny, to have conquered nature as she did for awhile. She ran away because she was very unhappy in her foster homes, she was unwanted, she would be free to do what she wanted. She didn't know where she was going and she wasn't prepared. She was a strange person. Her past affected her strange behaviour. I know I would react differently than she did. I would have to have someone with me because I couldn't even start a fire. Sometimes I was her, sometimes I just felt sorry for her. The Mossman was ridiculous, really crazy. She worshipped him because he was silent and peaceful. He didn't bother her like everyone else had. This book was weird because of that Mossman. I don't understand that at all. She wanted to have the baby to bring it up the way she wanted to be brought up--free. She reminded me of the girls in THE GIRLS OF HUNTINGTON HOUSE except she wasn't crazy like they were, just a little emotionally disturbed. She never really becomes emotionally well, but becomes more mature and understands man a little bit more. She realized that man cannot leave civilization completely because she stole from the farmers to survive, fell in love with the mountain climber, and realized she couldn't have the baby in the mountains. I didn't like the mountain climber--his reactions were normal toward her, but he didn't mourn for his friend, he just mourned for his broken watch. I would recommend this book because it teaches you how hard it would really be to be alone in nature."

3. and 4. Junior average students (girls)
"I really liked it because it reminded me of CRAWLSPACE by Herbert Liebermann. In that book, I got to see the people's point of view toward a different or weird person, and in this book I got to see the weird person's point of view toward society. I don't think she died in the end because she wouldn't be wasted away to bone that soon if she had died. I think she went back to the cave because the book says something about her entering her own land. This book was different because of the long descriptions and almost no conversation, but I like reading this kind of book for a change. I don't think she acted her age. She acted alot older and thought about things I don't think about, like worshipping the skeleton. I really thought she was berserko when she did that. I couldn't see doing that. Morag wasn't really emotionally ill to me, she just went in and out of reality. When she came back to civilization, she was facing reality and look what happened. This book really gives civilized man a bad name because the mountain climber turns out to be a creep and the townspeople turn out to be cruel and unsympathetic because they let their fear of the unknown overtake any sense of decency they might have. I don't think Morag was that interested in sex, she just wanted to have a baby so she could have something of her own. After she was raped, she went to the water to wash herself as if she was trying to wash off her sins so she really didn't seduce the mountain climber. He really cared for her and she egged him on to leave and I don't know why. I really think that this story could be true but I didn't put myself in her shoes, I just watched her because she seemed older than me. I don't think boys would read this book because it is about a girl and everyone would call them sissies if they saw them reading it, but girls would like it because it's exciting and different."

5. Junior below average student (girl)
"I enjoyed this book because I wasn't being tested on it. I liked the ending, I

thought it was neat. If she would have gone back, it wasn't where she belonged, she had to die because she would have gone crazy by herself. She knew she was going out of her mind alone in nature but she couldn't cope with civilization if she went back. When the people threw rocks at her when she tried to go back to civilization, it made me think how some people think and don't understand other people. I would go out of my mind being alone all of the time. I would need some communication with someone. That's why she worshipped the skeleton--she didn't have anything that gave her security, he was her God. He really meant alot to her. Then when she found the man, she still thought about the skeleton, but she didn't need him anymore. It wasn't wrong for her to worship the skeleton because that was what she needed at that time. She wasn't emotionally disturbed, it was just her upbringing that made her run away. I don't think that I could run away like that, I am so used to conveniences. Morag wanted to have a baby to bring it up in the mountains instead of in civilization. She just wanted a companion. It scared her when she became attached to the man and she didn't know how to take the attachment. I guess I would say this book is basically about civilization versus society. Morag was trying to find happiness by running away from civilization and society, but she needed society, not the ugliness of civilization. She never found that one's happiness is right here inside rather than there, somewhere else. I can relate to books like this because it's the way things are today. We're trying to run away from ourselves in search of happiness when it's here in ourselves. By reading this book, you don't have to experience the terror itself in person. You can run away without having to go through it in reality. I think it helps people learn about life. The book was really neat and weird. The only problem I had was getting into the book. The words weren't hard for me. If a person is halfway average, he can understand this book."

The above discussions were valuable to me for many reasons. I was excited to realize that whether or not the student was above average, average, or below average, she could relate the story to herself to some extent. All of the students were eager to discuss the story. They all had their own personal viewpoints and could relate their own existence to the existence of Morag in the wilderness. They did not mention that the language was offensive and did not view Morag's behaviour as immoral--they simply enjoyed the adventure that Morag experienced. I was also surprised to note that the lack of dialogue and descriptive passages did not stop them from completing the book. (Students in Paperback Power classes do not have to finish a book if they do not like it.)

I think this book could be a valuable teaching tool in a thematic unit concerning nature versus man. The purpose of this unit would be to present various authors' views of nature and how it is related to man. First, the students would be asked to read A WILD THING. Other books would also be suggested as alternatives in order to give the students a choice of which book they would wish to read. The students would not be tested on this book or any other book which they might choose. I would only use this book and others as an introduction representing one of the many views that man has suggested concerning nature. Nature in A WILD THING seems to be indifferent to the existence of Morag. It is up to Morag to survive because nature exists without the help of man whereas Morag must exist by living within the laws of nature.

The students would then read "The Open Boat" by Stephen Crane. This short story considers nature in the same manner that nature is considered in A WILD THING. Nature is indifferent, and, ironically, not even the fittest survive due to the fickleness of nature. Nature is presented as beautifully as it is presented in A WILD THING, but it really is only a background for mankind and does nothing to help man but instead makes life a challenge to mankind.

The students would then read two of Robert Frost's poems concerning his view of nature. In "Stopping By Woods On A Snowy Evening" and "The Woodpile," nature has an ambivalent meaning to man--it is soothing and comforting but it is also lethal. There is a barrier between man and nature. Man is unable to survive in nature whereas nature survives without man's existence. This same theme is presented in A WILD THING.

Finally, the class would read some excerpts from WALDEN by Henry David Thoreau. Thoreau lived alone in nature as did Morag, but he was prepared for his sojourn in the wilderness. He viewed nature as benevolent as long as man lived with nature and did not abuse it. I like Thoreau's view of nature better than the other authors' views that would be mentioned because he is optimistic about mankind and his existence with nature.

This unit would allow the student to decide which view of nature he considers to be most applicable to his own personal view of nature. He could relate to his personal experiences with those expressed by the authors and perhaps better understand what the author was trying to say.

A WILD THING can provide an important bridge for the adolescent student into the world of literature. Once the student can relate his personal existence with the existence of Morag, he can also relate his existence to other authors of the past without being confused, bored, or indifferent because it is not a present day situation he is reading about.

FICTION IN THE CLASSROOM AND LIBRARY

Elaine Martindell, Townsend Junior High School, Tucson

Today's students who watch television, read the news, participate in class discussions on almost every subject: i.e., war, race, religion, poverty, drugs and sex, require books of more depth and reality than ever before. They demand honesty and scorn taboos of older generations. This means, of course, that many books will be of a controversial nature, especially to parents or special groups such as those fighting sex education in the schools. Books are controversial for many reasons: sex, politics, religion, language, illustrations. Librarians must discard their personal prejudices and select books that interest students and meet their needs in today's society. Teachers and librarians need to help students to be aware that all ideas or actions in books are not approved or disapproved just because they are in a book. We have long been used to presenting all sides of a political question, but different life styles can present problems, such as in MOM, THE WOLFMAN AND ME, by Norma Klein.

Literary quality is another important factor in selection. Most of us have been guilty of selecting books that were of poor quality just because they were the only books available on subjects of great interest. This was particularly true when the first flood of materials on Black culture came out. Books on drugs are still difficult to evaluate as even the experts disagree on this controversial subject!

Because of the controversial nature of many of our junior novels, it is imperative that every librarian read as many books as possible and be aware of those that might cause problems. In Tucson #1, librarians read and share reviews at monthly meetings. Then the individual librarian can select according to the needs of each particular school and be prepared for any objections. An article in the January 15, 1974 BOOKLIST states their selection policy, which is an excellent guideline.

> Our general policy is to recommend competent and honest presentations in all areas (including sex, politics, and religion), rejecting only those which seem inferior or sensationalized and exploitative in their treatment of a subject. If a book contains so-called controversial elements--ranging from obscene language and sex incidents to excessive violence--these aspects are judged in context and the book is evaluated for its overall tone and merit. The simple truth is that frank language and explicit sexuality pervade much--including some of the best--of contemporary writing.

Most English or Reading classes at the junior high level read, as class assignments, about the same kind of books. Teachers consider books that will interest both boys and girls and controversial materials are usually not required reading. The follow up of free reading in the library is the students' choice. Some of the choices for class reading at Townsend are: THE OUTSIDERS; THE CONTENDER; STREETROD; THE CROSS AND THE SWITCHBLADE; MRS. MIKE; QUIET BOY; ARE YOU THERE GOD? IT'S ME, MARGARET; THE RAFT; AND THEN THERE WERE NONE; JOHNNY TREMAIN; ESCAPE FROM WARSAW; IT'S LIKE THIS CAT and YELLOW EYES.

Although it is difficult and quite arbitrary to categorize books, the following list of a few popular older books and other new in the last few years has been useful for our students. It constantly needs updating--addition of new books and dropping of titles that did not prove popular. The notations as to popularity, controversiality etc., are, of course, not on the student list. The list is geared to Townsend Junior High students and many good titles are omitted that would be

popular in other schools. Many categories such as car stories and sports stories are not included as they are so easy to find in the card catalog. Some of the books that have had a low circulation rating are probably misleading as the book is either too new to our library to have caught on or it is not available in paperback.

++ Very Popular
+ Of general interest
- Limited circulation
x Controversial (brief notes as to reason)
N & R New and recommended by some professional source

TEEN LIFE AND PROBLEMS

Aaron	BETTER THAN LAUGHTER	+
Blume	ARE YOU THERE GOD? IT'S ME, MARGARET	++
	THEN AGAIN MAYBE I WON'T	-
	DEENIE	N & R
Bradford	RED SKY AT MORNING	+
Butler	BUTTERFLY REVOLUTION	++
Campbell	THERE'S A PIZZA BACK IN CLEVELAND	+
Cassidy	THE WILD ONE	+
Cleaver	THE WHY'S AND WHEREFORES OF LITTABELLE LEE	N & R
Coles	RIDING FREE	N & R
Collier	THE TEDDY BEAR HABIT	+
Crawford	BAD FALL	N & R
Daly	SEVENTEENTH SUMMER	++
Donovan	I'LL GET THERE, IT BETTER BE WORTH THE TRIP	+
	REMOVE PROTECTIVE COVERING A LITTLE AT A TIME	N & R
Engebrecht	UNDER THE HAYSTACK	-
Eyerly	DROP-OUT	++
Gardam	A LONG WAY FROM VERONA	-
Greene	A GIRL CALLED AL	+
	LEO, THE LIONESS	++
Guy	THE FRIENDS	N & R
Hall	STICKS AND STONES	+x (homosexuality)
Hill	TIME TO QUIT RUNNING or LITTLE WHITE LIES	+
Hinton	THE OUTSIDERS	++
	THAT WAS THEN, THIS IS NOW	++
Holland	THE MAN WITHOUT A FACE	+x (homosexuality)
	HEADS YOU WIN, TAILS I LOSE	N & R
Huntsberry	THE BIG HANG UP	+
	THE BIG WHEELS	+
Johnson	COUNT ME GONE	+
Kaufman	UP THE DOWN STAIRCASE	+
Kerr	DINKY HOCKER SHOOTS SMACK	++
	IF I LOVE YOU, AM I TRAPPED FOREVER?	+
Lee	FOG	+
Lyle	I WILL GO BAREFOOT ALL SUMMER FOR YOU	+

McKay	DAVE'S SONG	+
	TROUBLEMAKER	+
Mehdevi	PARVEEN	N & R
Naylor	NO EASY CIRCLE	++
Ney	OX, THE STORY OF A KID AT THE TOP	+
	OX GOES NORTH: MORE TROUBLE FOR THE KID AT THE TOP	N & R
Platt	BOY WHO COULD MAKE HIMSELF DISAPPEAR	+
Peck, Richard	DREAMLAND LAKE	N & R
Peck, Robert	A DAY NO PIGS WOULD DIE	N & R
Pevaner	CALL ME HELLER, THAT'S MY NAME	N & R
Rodgers	FREAKY FRIDAY	+
Smith	A TREE GROWS IN BROOKLYN	+
Stolz	BY THE HIGHWAY HOME	+
Swarthout	BLESS THE BEASTS AND THE CHILDREN	++
Terris	PLAGUE OF FROGS	N & R
Warwich	LEARN TO SAY GOOD-BYE	-
Wojciechowska	DON'T PLAY DEAD BEFORE YOU HAVE TO	+
Zindel	THE PIGMAN	++

MYSTERY, ADVENTURE, CRIME

Bova	ESCAPE	++
Branfield	THE POISON FACTORY	N & R
Branscum	ME & JIM LUKE	x
Christie	AND THEN THERE WERE NONE	++
Duncan	I KNOW WHAT YOU DID LAST SUMMER	N & R
	RANSOM or FIVE WERE MISSING	++
Farris	WHEN MICHAEL CALLS	++
Graham	DOVE	+
Hintze	YOU'LL LIKE MY MOTHER	++
Jackson	THE HAUNTING OF HILL HOUSE	++
Jordan	HAUNTED SUMMER	++
	THREE DESPERATE DAYS	++
Liggett	THE HOLLOW (out of print)	++
Lilith	THE SHAPE OF THREE	+
McKay	CANARY RED	-
Malone	HERE NO EVIL	-
March	THE BAD SEED	+
Maxwell	JUST DIAL A NUMBER	++
Mazer	SNOWBOUND	+
Miller	83 HOURS TIL DAWN	++
O'Brien	A REPORT FROM GROUP 17	+
Peck	MILLIE'S BOY	N & R, x (language)
Richard	PISTOL	+
Schraff	THE DAY THE WORLD WENT AWAY	N & R
Smith, Dennis	REPORT FROM ENGINE CO. 82	++
Smith, Emma	NO WAY OF TELLING	+
White	DEATHWATCH	+
Woods	TO CATCH A KILLER	++

HEALTH

GENERAL

Barber	THE TREMBLING YEARS (polio)	-

D'Ambosino	NO LANGUAGE BUT A CRY (battered child) This may be NF but only one on subject	N & R
Neufield	TOUCHING or TWINK	++
Branfield	WHY ME? (Diabetes)	N & R
Butler	LIGHT A SINGLE CANDLE (blind)	++
Garfield	FOLLOW MY LEADER (blind)	+
Irwin	ONE BITE AT A TIME (overweight)	N & R
Wershba	DREAM WATCHER (overweight)	-

Many others in this area read like fiction and are very popular such as KAREN, STORY OF MY LIFE, MIRACLE AT CARVILLE.

MENTAL

Byars	SUMMER OF THE SWANS	+
Friis	DON'T TAKE TEDDY	+
Greene	I NEVER PROMISED YOU A ROSE GARDEN	- (mature)
Kayes	FLOWERS FOR ALGERNON	+x (sex)
Koob	THE DEEP SEARCH	-
Neufeld	LISA, BRIGHT AND DARK	++
Platt	HEY, DUMMY	+
Storr	THURSDAY	-
Sherburne	STRANGER IN THE HOUSE	-
Wexler	THE STORY OF SANDY	++

DRUGS

Butterworth	THE NARC	+
Childress	A HERO AIN'T NOTHIN BUT A SANDWICH	N & R
Coles	THE GRASS PIPE	x ++ (too explicit how to smoke)
Cohen	FOAL CREEK	-
Duncan	THEY NEVER CAME HOME	++
Emery	THE SKY IS FALLING	++
Eyerly	ESCAPE FROM NOWHERE	++
	JENNIFER (alcohol)	+
Mathis	TEACUP FULL OF ROSES	+
Miklowitz	TURNING OFF	-
Oppenheimer	RUN FOR YOUR LUCK	+
Sherburne	LESLIE	++
Wojciechowska	TUNED OUT	++

UNWED TEEN-AGE PREGNANCY--MARRIAGE, ABORTION, OTHER SOLUTIONS

Cleaver	I WOULD RATHER BE A TURNIP	-
Craig	IT COULD HAPPEN TO ANYONE	+
Dizenzo	PHOEBE	++
Elfman	THE GIRLS OF HUNTINGTON HOUSE	++
Eyerly	A GIRL LIKE ME	++
Head	MR. & MRS. BO JO JONES	++
Madison	GROWING UP IN A HURRY	N & R
Sherburne	TOO BAD ABOUT THE HAINES GIRL	++
Skulicz	RIGHT ON, SHANE	N & R
Victor	YESTERDAY'S CHILD	+

(Ten years ago books about teen-age pregnancies were controversial but they don't seem to be now. Some of the newer books reflect our changing times. There is an attitude that the worst stigma a boy or girl can have going into college is to be a virgin. These are not being circulated in Junior High.)

DIVORCE

Arundel	A FAMILY FAILING	N & R
Blue	A MONTH OF SUNDAYS	-
Blume	IT'S NOT THE END OF THE WORLD	+
Fox	BLOWFISH LIVE IN THE SEA	-
Platt	CHLORIS THE CREEP	N & R
Rinkoff	THE WATCHERS	-
Stolz	LOOK BEFORE YOU LEAP	+

RUNAWAYS

Baker	THIS STRANGER, MY SON	+
Coleman	CLAUDIA, WHERE ARE YOU?	++
Haggard	NOBODY WAVED GOOD-BY	++ x (sex)
Serralier	ESCAPE FROM WARSAW	++
Wuorio	TO FIGHT IN SILENCE	-
Harris	THE RUNAWAY'S DIARY	++
Kingman	PETER PAN BAG	++
Leach	FREE, ALONE AND GOING	-

WAR--VIETNAM--EFFECTS AND OPINIONS

Butterworth	ORDERS TO VIETNAM	+
Douglas	LONG RIDE ON A CYCLE	++
Hart	NO EASY ANSWERS	+
Johnson	THE LAST KNIFE	-

DEATH

Arundel	BLANKET WORD	N & R
Bro	SARAH	++
Clever	GROVER	-
Gardam	THE SUMMER AFTER THE FUNERAL	N & R
Rabe	CHANGES	N & R
Wershba	RUN SOFTLY, RUN FAST	-
Windsor	THE SUMMER BEFORE THE FUNERAL	N & R

(In general, junior high students do not like books about death but two non-fiction works, DEATH BE NOT PROUD and BRIAN PICCOLO, A SHORT SEASON are very popular.)

OTHER RACES AND CULTURES

Armstrong	SOUNDER	++
Bonham	DURANGO STREET	++
	THE NITTY GRITTY	+
	COOL CAT	+
	VIVA CHICANO	-
	CHIEF	-
Burch	QUEENIE PEAVEY	++
Ellison	INVISIBLE MAN	N & R
Fair	HE CAN'T BREATHE	N & R
Jackson	TESSIE	-
Hamilton	PLANET OF JUNIOR BROWN	-
Honig	AN END OF INNOCENCE	+
Lingaard	ACROSS THE BARRICADES	N & R
	INTO EXILE	N & R
Marshall	WALKABOUT	+
Maxwell	CLOSE-UP	+
Neufeld	EDGAR ALLEN	++
O'Dell	SING DOWN THE MOON	+

Rodman	LIONS IN THE WAY	+
Tanner	REGGIE AND NILMA	+
Taylor	THE CAY	++

(There are so many available it is difficult to list them.)

HISTORICAL FICTION

Fox	THE SLAVE DANCER	N & R
Fast	APRIL MORNING	+
	THE HESSIAN	N & R
Hamilton	THE HOUSE OF DIES DRIER	+
Mitchell	GONE WITH THE WIND	++
Starkey	THE VISIONARY GIRLS	N & R

POLITICAL

Eyerly	RADIGAN CARES	-
Hall	STAND UP LUCY	-
Hentoff	IN THE COUNTRY OF OURSELVES	-
Neufeld	SLEEP, ONE, TWO, THREE	-

ANIMALS--NATURE--ADVENTURE

Eckert	INCIDENT AT HAWK'S HILL	++
Friedman	MRS. MIKE	+
George	JULIE OF THE WOLVES	- x (rape)
Gallico	THE ABANDONED	+
Gipson	OLD YELLER	++
Graham	DOVE	+
Herriott	ALL CREATURES GREAT AND SMALL	N & R
London	CALL OF THE WILD	++
MacKellar	A VERY SMALL MIRACLE	++
Morley	KAVIK THE WOLF DOG	++
Rawlings	THE YEARLING	+
Rawls	WHERE THE RED FERN GROWS	++

ESP

Duncan	A GIFT OF MAGIC	+
Sherburne	THE GIRL WHO KNEW TOMORROW	+
Spicer	THE HUMMING TOP	+

FANTASY--SCIENCE FICTION

Bach	JONATHAN LIVINGSTON SEAGULL	+
Blish	STAR TREK	++
Bradbury	THE MARTIAN CHRONICLES	++
Christopher	THE WHITE MOUNTAINS series and others	++
Clapp	JANE-EMILY	++
Cooper	OVER SEA, UNDER STONE	N & R
	THE DARK IS RISING	N & R
Crichton	THE ANDROMEDA STRAIN	++
Farmer	CHARLOTTE SOMETIMES	+
Friedman	RAGE	+
Engdahl	ENCHANTRESS FROM THE STARS	-
	JOURNEY BETWEEN WORLDS	-
	THIS STAR SHALL ABIDE	-
	BEYOND THE TOMORROW MOUNTAINS	N & R
Ipcar	QUEEN OF SPELLS	N & R
Lewis	THE NARNIA SERIES	++
Shipson	THE WAY HOME	N & R

Snyder	WITCHES OF WORM	-
Selden	THE GENIE OF SUTTON PLACE	+
Tolkein	THE HOBBITT	++
	LORD OF THE RINGS TRILOGY	++

WORLD WAR II

Bawden	CARRIE'S WAR	+
Greene	SUMMER OF MY GERMAN SOLDIER	N & R
Kerr	WHEN HITLER STOLE PINK RABBIT	-
	THE CRYSTAL NIGHTS	-

SOUTHWEST

Arnold, Elliott	BROKEN ARROW	+
Arnold, Oren	MYSTERY OF SUPERSTITION MT.	-
Benedict	GOOD-BYE ARIZONA MAN	-
Schellie	ME, CHOLAY AND CO.	N & R
Swarthout	BLESS THE BEASTS AND CHILDREN	++
	WHICHAWAY	+

USING OLD RADIO TAPES TO TEACH FICTION

While the English teacher is likely to be reasonably aware of fiction available on records and modern tape recordings, that teacher may be less familiar (or unfamiliar) with the incredible number of often quite excellent tape recordings of material first used on radio during the so-called "golden age" of radio, from roughly 1937 on through about 1950. If the teacher even knows of those tapes from radio, it's likely that he thinks of those in terms of shows like "Our Miss Brooks," "Fred Allen," "Lights Out," "The Goon Show," or "Stella Dallas." He may not know of the number of weekly series which dramatized material for radio, and many of those anthology series used dramatic versions of short stories or novels. If some of the series highlighted actors with dubious talents, many of the actors were originally radio-trained to use their voices and a few sound effects to create a mood or climate for listening that is effective even yet.

A few years ago tapes of old radio shows might have been difficult to find, but the last few years two companies especially have produced catalogues of real interest and genuine help to English teachers-- MAR-BREN SOUND COMPANY (420 Pelham Road, Rochester, NY 14610) and RADIO RERUNS (P.O. Box 724, Redmond, Washington 98052).

As far as I know, MAR-BREN is still charging $5.50 for one hour of taping with reduced rates for more than that hour on the same tape. Below are listed a few of their many tapes that might be usable or useful with any teacher dealing with fiction.

"Mars Is Heaven," a 30 minute production by DIMENSION X of Bradbury's "The Third Expedition" from his THE MARTIAN CHRONICLES.
"The Birds," a 30 minute episode from ESCAPE, DuMaurier's short story.
"The Open Boat," a 30 minute ESCAPE from Crane's short story.
"The Country of the Blind," a 30 minute ESCAPE dramatization of Wells' story.
"The African Queen," a 60 minute LUX RADIO THEATER.
"Dracula," a 60 minute MERCURY THEATER version of Stoker's novel.
"War of the Worlds," MERCURY THEATER, 60 minutes production of H.G. Wells' novel--the 1938 panic radio show.
"The Burning Court," a 30 minute version on SUSPENSE of the John Dickson Carr novel.
"Donovan's Brain," 60 minutes of Kurt Siodmak's novel on SUSPENSE.
"August Heat," SUSPENSE, 30 minutes, a Ronald Colman show of William Harvey's short story. Beautifully done.
"Leinengen vs. the Ants," SUSPENSE, 30 minutes with William Conrad.
"Zero Hour," a 15 minute X MINUS ONE, Bradbury's story of the same title from THE ILLUSTRATED MAN.
"And the Moon Be Still as Bright," DIMENSION X, 30 minutes, Ray Bradbury's short story of the same name from THE MARTIAN CHRONICLES.
"The Thirty-Nine Steps," MERCURY THEATER, 60 minutes, John Buchan's novel.
"The Diamond as Big as the Ritz," ESCAPE, 30 minutes, F. Scott Fitzgerald's short story.
"Occurrence at Owl Creek Bridge," SUSPENSE, 30 minutes, the Bierce story.
"Of Mice and Men," a 60 minute THEATERE GUILD ON THE AIR, Steinbeck's novel.

As far as I'm concerned, the best buy in radio shows is RADIO RERUNS' "ready-made-reels." These are 1200' or 1800' or 2400' reels already made up by the owners of RADIO RERUNS. The buyer has no option about what appears on the reels--he takes what the catalogue describes as already taped. But the 1200' reel costs only $7.00 for four hours listening, the 1800' costs $9.00 for six hours, and the

2400' costs $12.00 and runs for eight hours. Purchasers may not get everything on one reel they'd like, but they'll get a better price than any other comparable radio tape buy and the extras they didn't want may prove serendipitous. Below are described several of the radio tapes (ready-made-reel variety) and a few of the fictional programs of particular use to English teachers.

Reel # 0865, four hours of varied material including a 30 minute SUSPENSE production of "The Most Dangerous Game" and a 30 minute HOLLYWOOD PLAYERS production of "Rebecca."

Reel # 0019, four hours of THEATRE ROYALE (from BBC) including "Dr. Jeckyl and Mr. Hyde," "Sire de Maletroit's Door," "The Inspector General," and "The Aspern Papers," each 30 minutes.

Reel # 1029, four hours of 30 minute ESCAPE shows including "The Country of the Blind," "Sire de Maletroit's Door," and "A Diamond as Big as the Ritz."

Reel # 0828, four hours including a LUX RADIO THEATRE show of "Treasure of the Sierra Madre" and another LUX RADIO THEATRE version of "To Have and Have Not," both 60 minutes.

Reel # 0871, four hours including a THEATRE GUILD ON THE AIR show of "The Third Man," a LUX RADIO THEATRE version of "Portrait of Jenny," and a 30 minute version of "Ladies in Retirement" on MYSTERY PLAYHOUSE.

Reel # 1103, four hours of FAVORITE STORY, 30 minute productions of novels like "Mutiny on the Bounty," "Pride and Prejudice," "Lost Horizon," and "Green Mansions."

Reel # 0972, four hours of varied material including a 30 minute CAVALCADE OF AMERICA show of "All That Money Can Buy" from Benet's "The Devil and Daniel Webster," and a 30 minute version of "Jane Eyre" from GULF SCREEN GUILD THEATRE.

Reel # 0020, 30 minute shows from THEATRE OF THE AIR (BBC), all told four hours of shows like "Brief Encounter" and "Blithe Spirit."

Reel # 1050, four hours of 30 minute shows from THE WEIRD CIRCLE, things like "William Wilson," "Mateo Falcone," "The Fall of the House of Usher," "Arthur Gordon Pym," and "A Terribly Strange Bed."

Reel # 0316, four hours of soap operas, 15 minutes each, that might be fun to listen to with students and they certainly could be used to teach the conventions of popular fiction and many of the formula stereotypes. Soap operas on this reel include "Ma Perkins," "Our Gal Sunday," "Mary Noble, Backstage Wife," "Stella Dallas," and "Young Widder Brown."

A number of reels are given over to science fiction programs. These include #0921, 0922, 0924, 0905 (all programs from X MINUS ONE), 0737 (X MINUS ONE and DIMENSION X), and 0952 (SF-68).

OF SHORT STORIES, CELLULOID, AND SERENDIPITY

G. Lynn Nelson, Arizona State University

Since deliberate planning and the structured approach are not my forte as a teacher, I have found that I must cultivate my friendship with serendipity--or I will miss out entirely. And so it was that, a few days before the current semester began, I found myself in dire need of my friend. I was scheduled to teach a section of the short story class (I had never taught one before); I had ordered a couple of anthologies, and I had some ideas about how I wanted things to go once we got under way. But I desperately needed something to get us all started together, to get us into a common consideration of the aesthetic aspects of a work of literature and of the psychological dynamics of responding to a work of literature.

But on this particular Monday afternoon, as I sat in the workroom previewing some films we had received for a film festival, second semester was only three days away, and I had resigned myself to the obvious (and mundane) method of getting the short story class started: we would read some exemplary short stories (whatever they are) together and spend the first few weeks talking about approaches and responses.

"Oh ye of little faith," Serendipity whispered in my ear, as she got set to do her thing and my colleague threaded the next film on the projector. Still unsuspecting, I settled back to view an inconspicuous appearing little ten-minute, animated film called "The Son."

One week later, I was using that same little film to start my short story class. And, looking back on it now, I think in many ways it worked, and so I would like to share it.

Before explaining how I used it, let me say a few things about the film itself. It is, as I said, a ten-minute, animated, black and white film (Contemporary Films, McGraw-Hill), but to say only that is to give an inadequate impression of the dimensions of the film. For Ryszard Czekala, the director of "The Son," has done more with ten minutes and with animation and with black and white than one is likely to find again in a long time's looking.

The subject of the film is a peasant farm couple awaiting the arrival of their son from the city. There is no dialogue in the film and no music. As the credits are being flashed on the screen, one hears a clanking and shuffling sound; it is the sound of the old man and his ox plowing long furrows across the gray land. Throughout the film, sounds are used selectively to heighten the impact of the visual imagery: the clank of the harness buckles; the heavy, measured plodding of man and ox together; the dripping of precious soup from spoon to bowl; the crunch of bread being chewed; the unnatural sound of car engine when the son arrives.

Tha animation itself is unique in its power and impact upon the viewer. The treatment is deliberately heavy and ponderous. The figures and faces are played upon by shades of light and dark so that the effect is almost surrealistic at times.

The story line, as such, is quite simple. Czekala's early orchestration of scenes and imagery establishes the simple, earth-oriented life style of the old couple. These scenes are twice interrupted by a brief static shot of a man in the city. As evening comes on, the man and woman look at some photographs of a child and then sit watching out the window as the sense of anticipation builds.

But it is not until late into the night that the son finally arrives. He is dressed in a suit, and his figure is delineated in sharp black and white in contrast to the soft gray shadings of the old couple and their world. He sits at the crude table but does not eat of the simple meal of bread and soup--instead, he reads his newspaper. The camera focuses for a long time on the faces of the old couple. Finally, the old man crosses himself, and he and the woman begin to eat; the camera closes in on a precious drop of soup which falls, like a tear, from spoon to bowl.

As the man and woman are eating, the son inadvertently knocks a piece of bread onto the floor as he is paging his newspaper. He ignores it. There is a long pause, and then the old man slowly gets to his knees and retrieves the piece of bread from the floor, brushes it off, and eats it. The scene fades to darkness.

The next morning, the son is gone. Three bowls remain on the table. The camera focuses over them and out the window, where, in the distance, the old man and his ox are again plowing in the field.

So much for the film itself. It cannot be adequately described anyway. But let me preface my description of how I used the film in relation to my short story class by saying that one might use some other (not any other) film in the way I used this one, but I doubt that there are many films that would work as well and in as many ways for the purposes I had in mind.

And what were the purposes I had in mind?

Above all, I did not want to involve my students in another meaningless round of the literature - as - artifact game. I wanted to help them remove the English - teacher - imposed scales from their eyes and see literature for what it really is--the human animal's struggle with the real world with his unique tool of language. I wanted to help them to rediscover that literature was more, much more, than the intellectual games they were now accustomed to playing. I wanted them to see that their own personal and emotional responses to a work of art were valid--and that they could use their own powers of languaging to develop such immediate responses into more comprehensive and balanced understandings. And that such understandings might then go with them in some small but meaningful way when they walked out of the English class and into the real world.

Grand desires, these--admittedly. And obviously to be accomplished only in degree. But here is how we went about it, and how we were aided by that little ten-minute piece of celluloid.

We spent the first couple of class meetings discussing theory. Basically, we were concerned with two questions: 1) What is the nature of literature (i.e., of this particular kind of man's languaging)? and 2) How does the human psyche respond to a work of literature? The idea was, after some theoretical discussion, to use the film as an example (granting all the while that there are differences between film and literature, but that there are also similarities--which in this case I wanted to exploit) and to explore our own reactions to it and, thus, to promote modes of responding and methods of understanding and points of reference which we could use throughout the semester.

In relation to the first question, I hoped to break through the usual sense of literature as something that has meaning only within the artificial, intellectual vacuum of the English classroom. I hoped we might approach the short stories we would eventually read as real people's struggles to come to terms with the real

world through words, through languaging. And so we talked about the Me and the Not-Me and about how literature is, in some way, almost always a dramatization through language of some aspect of its creator's perception, at the time, of the world around him.

This discussion led us, in turn, to consider how we then respond to such a creation. We talked about how we each see the work through our own "window of perception," no two of which are exactly alike, and how we each, therefore, see something slightly different in the work. We also talked about the idea of "awareness" and "consciousness" and about the fact that when we respond to a work of literature we are often "aware" of more (subliminally, subconsciously) than we are conscious of.

With these two points (that we each "see" something slightly different in the same work and that we each "see" more than we are conscious of), I hoped to establish the significance of two crucial aspects of our future class procedure. One of these aspects was to be discussion, both small group and large group. I wanted them to approach discussion in terms of its true potential: I wanted them to see it as a communal endeavor, a process of sharing and clarifying personal views through languaging together, toward the end of a greater and more comprehensive and more balanced understanding. The second aspect of the course was that each of us would keep a personal and "informal" journal of our reactions and responses to the literature. I wanted them to begin to see informal writing as a tool, as a process of talking to oneself, as a means of "knowing what I know by seeing what I say," as a method of raising vague and subliminal perceptions into consciousness.

Above all, I wanted them to begin to recognize the integrity and validity of their own <u>personal</u> responses to literature--and to use the journal and discussion to amend and to enlarge these initial responses into balanced and comprehensive understandings. All this I wanted to happen in hopes that it might restore to the study of literature some personal meaning, without which, I am convinced, real learning seldom occurs.

And so, about the fourth class meeting into the semester, we were ready to begin our "experiment " with the film. At the beginning of the period, I announced that we were going to see a ten-minute film called "The Son." I told them that it was, because of its subject and its method of treatment, a difficult film to "understand," at least initially. I also told them that when I first saw it, I was both fascinated and confused by it--and I suggested that such was often one's initial reaction to any work of art honest and realistic enough to be complex. I asked them to watch the film and then to spend the remainder of the period languaging about it in their journals: attempting to articulate what they saw in the film; forming questions and speculating answers about the parts that puzzled them; attempting to explore and articulate "feelings" they had about the film.

At the beginning of the next class period, I asked them to get together in their small groups (I had previously sub-divided them into groups of five or six each) and to share their ideas and impressions with each other. At the end of that period, we saw the film for the second time. This time I encouraged them to look for evidence that supported or refuted whatever understandings they were developing about the film up to this point. I also suggested that before the next class meeting they further trace in their journals their personal growth in coming to terms with the film, especially attempting to consider what they had gained by discussion, by writing, and by seeing the film a second time.

For our third class meeting dealing with "The Son," we all met together for an open discussion of our perceptions of the film. It was a lively discussion, and we were not always in agreement. About midway through the period, we viewed the film for a third time--only this time we stopped it whenever anyone wanted to discuss something. Occasionally, we even backed the film up to look at a particular scene or shot two or three times to determine what we felt was going on at that particular point. At the end of the class period, I asked them to finish their journal entries on "The Son" and leave their journals with me the next time we met.

At our next meeting, I returned to a discussion of theory and attempted to describe the general process we had gone through in responding to and coming to some kind of terms with "The Son." I then suggested that our experience with the film could serve (with a few qualifications) of how we might also respond to literature --particularly short stories. And so we made the transition to what was to be our concern for the remainder of the semester.

Thus, a little ten-minute film proved a great aid in launching the particular machinery of this particular course. But it was also useful beyond dramatizing my own personal and perhaps idiosyncratic ideas about the importance of journal-writing and discussion. Our initial experience with the film gave us common illustrations to refer to and common reference points to compare or contrast with many times throughout the semester in our discussion of different short stories.

One example of this was by way of stressing the importance of being able to verify one's personal perceptions within the context of the work itself. During our discussion of the film, and later of short stories, we discovered that the range of possible attitudes in approaching a work of art was often from one extreme of "the work can mean anything I want it to mean" to the other extreme of "only the artist himself can tell us what it really means." I suggested that both of these extremes were false, and that somewhere between them lay an area of viable but possibly variant interpretations--and that the perimeters of that area were determined by the ability to support a particular perception <u>within the total context of the work itself.</u> We had a chance to test that observation after our first viewing of "The Son" when someone noticed that the film was made in Poland and also thought that one of the photographs the old couple looked at showed the son between what appeared to be two state officials of some kind. From this came the conclusion that the film was thus basically concerned with enforced separation and with communism. In our discussion, this seemed like a plausible perception; but when we viewed it a second time we agreed that such a perception was not really supportable within the total context of the film.

Another area in which the film helped us was in dealing with imagery. In our discussion of "The Son" we noted that there were many shots which carried on the plot but also helped establish the sense of naturalness and earthiness of the old couple's existence: the opening shot of the man and the ox moving in unison; the shot of the old woman from beneath the cow's udder; the long shot of the man and the ox disappearing behind a hill at the end of the film. This aspect of the film provided an opportunity to talk about imagery and led nicely into such things as the "wall" imagery in Melville's "Bartleby," the first story we took up.

Similarly, our discussion of "The Son" touched upon point of view. In the case of a film, of course, we talked about point of view in terms of selection and camera-vision of shots and scenes and in terms of where the "sympathies" of the camera lay. We discussed the fact that, because of the point of view of the film, we do not know much about the son--only about his actions during his visit

and their effect upon the old couple. This discussion, in turn, helped attune us to the importance of point of view in the short stories we subsequently read and gave us all a common instance to use as a reference point. For example, in our later discussion of Katherine Mansfield's "The Garden Party," we concluded that while the point of view (camera) lay with the character of Laura and appeared to be in sympathy with her, it was in fact somewhat ironic and undercutting--in contrast to the point of view in "The Son."

There were other ways this film helped get us into our study of short stories: it allowed us to talk about symbolism (e.g., the film's conspicuous focusing upon the drop of soup and the piece of bread); it gave me the opportunity to talk about "critical problems" in a work of art (e.g., why is the scene of the old man walking to the window shot by means of his reflection in the spectacles lying on the table?) and to introduce the idea of a critical paper as an attempt to present a personal theoretical "answer" to a critical problem.

And undoubtedly, there are even other ways such a film as "The Son" could be used to introduce a literature course--ways which we did not discover. But the point is that this particular class found many ways to make such a film work for our particular purposes. And if there are other who approach literature with similar purposes in mind, I suggest that they consider my own experience with Serendipity's suggestion--and try starting it all with celluloid.

TEACHING LITERATURE THROUGH SOCIODRAMA

John O. White, California State University, Fullerton

No matter how successful a teacher is with a particular approach to literature, there are important advantages merely in using alternative approaches and a change of activities in the classroom. Simple variety can add renewed life to a class. But any alternative approach or technique must justify itself not only by providing a change, but also by achieving all the goals the teacher establishes for particular assignment. A technique which I have found to be a very exciting and rewarding alternative in my own university classes and in high school classes I have observed is teaching literature through sociodrama.

For a number of semesters I have mentioned sociodrama (a.k.a. psychodrama, role playing, and operational gaming) to seminars of student teachers as one possible way of involving high school students with literature. Eventually, however, I decided to try it in one of my own classes both for a change of pace and to allow myself to mention this technique on first hand rather than second or third hand authority. I asked my students in a Contemporary Novel class to try role playing. That particular class was so dramatic and moving that the whole class was extremely excited about the approach and the results. But obviously no technique can assure such effect. While many general class discussions yield the same intensity on particular occasions, other discussions are less exciting. Still, the technique of sociodrama indicated such promise that I used it again in that class and in others, I talked about it with some of my colleagues who eventually tried it, and I observed high school classes where my student teachers experimented with variations of the technique.

Basically, sociodrama is a matter of assigning various roles from a novel or short story and then having the entire class question the fictional character about matters pertaining to the work. The student has to limit his responses to the material of the novel or short story, but as he assumes a role he can candidly express opinions about himself, other characters, relationships, and motivation which make explicit the themes and implications of the work.

The first time I used sociodrama in that senior level course in the Contemporary Novel was with Sylvia Plath's THE BELL JAR. When I assigned roles from the novel, some went to volunteers, some to those nominated by the rest of the class, and some I assigned arbitrarily. The first time I had women play the female parts and men play the male ones, but after that I occasionally reversed the roles, sometimes purposefully. In THE BELL JAR we soon had Dr. Gordon, Dr. Nolan, Buddy Willard, Joan, Esther Greenwood, and Sylvia Plath herself. We began by talking with Dr. Gordon. The questions started generally, but soon became quite challenging. "Why did you prescribe the electric shock treatment after only two rather superficial observations?" "Didn't you think that quaint picture of your wife and family on the desk would threaten and antagonize someone like Esther?" The doctor responded in the same bland and detached terms that his character in the novel called for. And his characteristics rather than his answers shed light on Esther's reaction to him. The class then talked with Dr. Nolan who had been somewhat successful with Esther. We tried to find out why. Then Esther's boyfriend Buddy Willard was questioned. The student playing the dislikeable Buddy became so arrogant and self-satisfied that the discussion became quite heated; and a number of people kept trying to talk at once as they challenged Buddy's supercilious remarks. He played the part perfectly and infuriatingly and his classmates at least got mad at his remarks, if not at him.

After we left Buddy (and I think we really had a feeling about a character who might easily have been dismissed in the novel) we went to Joan, a friend of Esther who had committed suicide. The first question was a hushed but urgent one. "Joan, why did you do it?" The girl assigned this role began talking quietly about her despair, her attraction to other girls, her jealousy; and as she went on in an agonized tone, an almost electric atmosphere developed as the class extended its empathy and sympathy for Joan. The questions were supportive, sensitive, and emotional as the presence of Joan affected the class. As we turned to Esther herself everyone had questions, even the few who, earlier, had been content just to watch. She was asked about her feelings, about herself, her friends, her realationships. All she said, of course, came from the novel; but the problems became real and immediate, and the anguish palpable.

After a very dramatic and exciting fifteen minutes, the class was over; but we hadn't had a chance to talk with Sylvia Plath. Everyone wanted to stay. It was if Sylvia really were there and this was a remarkable and singular chance to talk with her. So we stayed and talked about the novel, about the themes and characters, about whether Joan was an alter ego of Esther, and about how closely she felt the identification with her fictional character, Esther. The entire class stayed nearly thirty minutes overtime, and when we did leave I think we were all buoyed up by the emotion of the experience.

Sometimes a class discussion will attain such an intense level that a class will hate to leave, but to stay to hear a girl, arbitrarily assigned a role, talk about a novel--that still seems extraordinary. But I tried this in other classes with similar results. Occasionally a student can't get behind a particular role, but then I just quickly move to another character. And students are in their roles only when the class is talking to them, so they can participate as questioners. And in other classes role assignment was done without regard to sex. In doing NATIVE SON by Richard Wright, Bigger Thomas and Richard Wright himself were both girls; and both did excellent jobs in identifying with their roles. The role assignment of Bigger was especially purposeful as I wanted to have a girl identify the feelings of the sometimes brutal and always brutalized character.

A high school class, however, is different from a university class, so before saying too much I wanted to see this technique used at the secondary level. I was a little afraid the role playing talents and the acting abilities might not be developed enough for similar results in a high school class. I was also afraid they might be too hesitant to express some of the feelings called for. Two of my student teachers decided to try it with their fiction units. One used the method as I had used it, and with two different classes, one advanced, and one regular senior class. They dealt with Faulkner's "Barn Burning." The other student teacher tried a variation with his two regular sophomore classes using John Knowles' A SEPARATE PEACE. As a variation he set up a trial of Gene. Teams of prosecutors and defense attorneys were established; characters were assigned to be called as witnesses; there was a judge and bailiff. With this technique the students were assigned roles in advance, and the defense and prosecution planned their questions and their list of witnesses.

I attended four classes, and I am now ready to recommend sociodrama for high school classes. The students at all levels had no difficulty getting into their roles. The sensitive relationship between Phineas and Gene came out clearly both in first person testimony and in the thoughtful responses given by the witness. In the other classes the relationship between father and son in "Barn Burning" was explored feelingly. One question prompted another, and there were no long awkward silences. In direct confrontation Ab Snopes made some spontaneous comments which showed a depth of insight into the character which, in third person, I'm sure

the student could never have expressed. I noticed that in my own classes too. The students don't just repeat what they know from the novel; in the dynamics of the discussion as they feel themselves questioned and sometimes attacked, they respond honestly and personally, and suddenly realize that they have just discovered what motivates the character. With students at both levels the literature becomes affective and personalized.

II

In looking at sociodrama to see why it is effective, it is first of all clear to see that this approach changes the role of the teacher. The class is decentralized. Even in most discussions the lines of communication are usually from teacher to student to teacher to another student, and so forth. With this technique the lines are between students on one level and between each student and a character in the novel on another level. The teacher is just another questioner who also can determine when to go to the next character. But the focus is on the students themselves.

The advantage in dealing with characterization is apparent; fictional characters become real. Responses, however, are still limited to information from the novel or short story. But as a student takes a role he is forced to become involved with the character, and the character becomes real for that student and for the whole class.

As an exploration of motivation sociodrama makes the problems and feelings immediate. Joan isn't some disembodied character who looks horsey and commits suicide; instead she becomes someone we know and care for. In reading BABBIT it is too easy to think of George as just someone who is too materialistic, or to identify him as an abstract representation of the middle class. But when one is forced to respond as Babbit would respond, when a whole class sees and feels him struggling for self-worth, all are struck with the impact of motivation. Hopefully each can even see the Babbit in himself--or the Rabbit in himself, from Updike's novels.

Literature then becomes for the class what it is ideally for the student of literature and for the teacher: affective, personal, important. When a student participates in literature he can no longer relegate it to the single level of entertainment. The point is not that sociodrama is the only way to emphasize the affective nature of literature, but that since it does, it can be an important tool for the teacher.

Sociodrama is also consistent with the concerns of a formalist. Point of view, character, and structure are naturally emphasized. As the class talks to various characters, discovers differences as a result of perspective and point of view, the rationale behind structural elements and their placement emerges. Lawrence Durrell speaks of reality consisting of three parts space and one part time. In his space time continuum, especially as he illustrates it in the Alexandria Quartet, reality becomes a relative matter of perspective. What is real to one is not even true to to another. And with the passage of time, even what was once real changes as one's view of it changes. When themes emerge through accretion, when implications become especially clear after talking separately with the characters, the value of formalistic concerns, point of view, structure, narrative technique, gradually develop. The artist's craft is thus displayed for examination.

In approaching literature a teacher needs to emphasize evaluation, and role playing helps dramatize the elements important in that evaluation. Students can become specific about what they demand from a writer. They can question the con-

sistency of character, the adequacy of motivation, the credibility of action. Students thus become literary critics at the elemental, not elementary, level. The immediacy of literature, as developed through sociodrama, allows the function of the writer, the characters, and the reader-critic to emerge and become clear.

While some teachers might be reluctant to place a student in a role which might, by chance, coincide with his own feelings or fears, and which might greatly upset him, there are a couple of points to consider. First, I would never try to talk someone into taking a part; if a student indicated he would rather not, I would show that his reluctance was O.K. and quickly find someone else. Also, no matter what someone says in a role, the statements he expresses are a part of that role. If he can only feel what it is like to hold those sentiments, a great deal is accomplished. But even if certain feelings <u>are</u> his feelings, he is still not responsible for them as he expresses them in a role.

One girl in my class who was very excited about discussing THE BELL JAR, and who probably understood very well what Esther Greenwood felt, declined to take that part when the rest of the class wanted her to. I talked with her after class to make sure she hadn't felt that she had been put on the spot. She said she hadn't at all, but that her feelings for the character didn't really allow her to express those feelings in words, and that, in fact, the girl who did play Esther clarified and put into perspective some of the emotion of the novel. She was able to translate the emotion and actions into words of explanation, into, that is, statements of theme.

There is always the possibility that enough intensity can develop so that tears or anger could result. In the first place the teacher still has control, and can, when he wishes, change the focus of the discussion or the character being considered. But also it doesn't seem so bad that genuine emotion might be aroused through treating literature. That degree of involvement doesn't seem a real disadvantage or threat at all.

The temptation in a paper of this sort is to be too anecdotal. I would like to write more about the girl who played Bigger Thomas; I would like to write about the NCTE conference where a random group who just happened to come together to hear about sociodrama formed a circle and role played THE GREAT GATSBY; about the nun who was so convincing as Jordan Baker, and about the editor of this journal who was Tom, and about his conversation with Daisy. But instead I wanted to try to extract and explain the principles which allow sociodrama to be an effective and stimulating way of teaching literature. The anecdotal part can be left to those who might like to try this approach.

THE DREAM DEVICE IN THE SHORT STORY

Eileen Lothamer, California State University at Long Beach

When you discover that ten of the twenty-three stories in a collection include the dream device, you begin to wonder. Well, people in my short story course did. These were students who did not know about the dream vision--Chaucer, Bunyan--or the whole abundant range of dreams in literature from ALICE IN WONDERLAND to H.C. Earwicker dreaming away in FINNEGAN'S WAKE. They did know something about their own dreams, the curious illogicality yet suspension of disbelief that they felt in surrendering to the logic of their own dreams. They knew also that their dreams often articulated worries or wishes that their conscious minds might not. They knew enough elementary Freud to accept symbolic content and expression that their waking minds might reject or repress.

Now why would the writer choose the dream device?

We opted for close examination of three of the ten--one which had a dream beginning, one a dream ending, and one in which the dream enveloped the whole story. The stories were Wright Morris's "The Ram in the Thicket," Ralph Ellison's "Battle Royal" (which later formed the first chapter of THE INVISIBLE MAN), and Delmore Schwartz's "In Dreams Begin Responsibilities."

We had been paying close attention to the opening of short stories, noting the compression necessary as the writer tried to juggle introduction of character, setting of mood, and indication of conflict or thematic concerns. Wright Morris's story gave them a chance to see what the writer could achieve using a dream as the opening:

> In this dream Mr. Ormsby stood in the yard--at the edge of the yard where the weeds began--and stared at a figure that appeared to be on a rise. This figure had the head of a bird with a crown of bright, exotic plumage--visible, somehow, in spite of the helmet he wore. Wisps of it appeared at the side, or shot through the top of it like a pillow leaking long sharp spears of yellow straw. Beneath the helmet was the face of a bird, a long face indescribably solemn, with eyes so pale they were like openings on the sky. The figure was clothed in a uniform, a fatigue suit that was dry at the top but wet and dripping about the waist and knees. Slung over the left arm, very casually, was a gun. The right arm was extended and above it hovered a procession of birds, an endless coming and going of all the birds he had ever seen. The figure did not speak--nor did the pale eyes turn to look at him--although it was for this, this alone, that Mr. Ormsby was there. The only sounds he heard were those his lips made for the birds, a wooing call of irresistible charm. As he stared Mr. Ormsby realized that he was pinned to something, a specimen pinned to a wall that had quietly moved up behind. His hands were fastened over his head and from the weight he felt in his wrists he knew he must be suspended there. He knew he had been brought there to be judged, sentenced, or whatever--and this would happen when the figure looked at him. He waited, but the sky-blue eyes seemed only to focus on the birds, and his lips continued to speak to them wooingly. They came and went, thousands of them, and there were so many, and all so friendly, that Mr. Ormsby, also, extended his hand. He did this although he knew that up to that moment his hands were tied--but strange to relate, in that gesture, he seemed to be free. Without effort he broke the bonds and his hand was free. No birds came--but in his palm he felt the dull drip of the alarm clock and he held it tenderly, like a living thing, until it ran down.

Surprisingly, students' backgrounds being undependably full and empty of the strangest things, a couple plugged in the title with the Biblical Abraham and Isaac story and noted that the dream opening presents the main character, Mr. Ormsby, in a situation of judgement or sentencing. Morris establishes the "confrontation" character in the uniform, helmet, birdlike--surrounded with birds--casually handling the gun. The birdlike figure does not speak. And Mr. Ormsby, pinned and confined, seems to gain freedom when he extends his hands to the birds.

The dream effectively sets up Ormsby's guilt and anxiety. In the dream and in his life, Ormsby is pinned and confined, dominated by the wife who "knew more about birds and bird migration than anyone in the state of Pennsylvania--except the boy." And in the dream, the boy is the "expert," the savior wooing.

Ormsby awakens from the dream to view the photograph of his son--the boy in the picture standing on a rise, as in the dream, holding a gun, as in the dream. He also awakens to the guilt of his wife's accusations, through the years that they (she never used their names) were inseparably linked because the father had given the boy a gun--and she the founder of the League for Wild Life Conservation.

The silent figure in the dream had been silent in life, bound to his father by the mother's implicit judgement that "they were both men, both culprits." The son had enlisted, had been a hero, had died. The father's dream occurs on the morning of the naming of the U.S.S. Ormsby, and the father's reminiscences move out from the dream through the trivial sacrifices of himself to the dominance of Mrs. Ormsby. Ormsby's reflections, out of the dream, show him as inarticulate, muted by years of placation of the wife and by his own insecurities.

What had the dream achieved? It permitted the reader quick entry into the relationship of the father and the son, into the unnatural (Mrs. Ormsby's) and the natural (the son's) relationships with the birds, into the suggestion that in this instance both Abraham and Isaac had been sacrificed. Mr. Ormsby concludes "Let God strike him dead if he had known anything righter, anything more natural, than that the boy should be killed." The dream suggests that Ormsby had sacrificed his son and himself as well, surrendering to a living death where his only freedom will occur in dreams.

The mood, the character confrontation, the thematic concerns are all set by the dream so that the reader is ready for the submissive recounting of surrenders acknowledged, as Ormsby, in the story, reflects the surface of their lives. The dream, also, proves effective in articulating what an "inarticulate" character cannot or will not. It establishes dramatic irony so that the reader "knows" more than the central character.

What then of the dream used as an ending? Ellison's "Battle Royal" had made a powerful impression on the class. They had reacted to the effective use of point of view, the narrator distancing the events by some twenty years, setting himself as the young high school graduate, invited to give a speech to the leading white folks of the town--a young black man haunted by his grandfather's deathbed injunctions: "I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open."

The narrator says, "I was naive." With his grandfather's advice he admits, "I could never be sure of what he meant." With his naivete and humility, the narrator provides an understated account of the "smoker" which crowns his graduation. The black boys are taunted by the display of a nude white woman, damned by the "most important men of the town" if they look and damned by their own "irrational guilt and fear" as their bodies react. Taunted by coins thrown on an electrified carpet, they are finally put through the battle royal, blindfold boxing until all but one is knocked out. Speaking through a mouthful of blood, our "naive" narrator establishes his humility and is rewarded with thunderous applause, a briefcase, and scholarship to the state college for Negroes.

Our narrator says, "I was overjoyed." He stands later triumphant beneath the photograph of his grandfather whose eyes seem to follow him. The euphoria persists until the next night:

> That night I dreamed I was at a circus with him and that he refused to laugh at the clowns no matter what they did. Then later he told me to open my briefcase and read what was inside and I did, finding an official envelope stamped with the state seal; and inside the envelope I found another and another, endlessly and I thought I would fall of weariness. "Them's years," he said. "Now open that one." And I did and in it I found an engraved document containing a short message in letters of gold. "Read it," my grandfather said. "Out loud!" "To Whom It May Concern," I intoned. "Keep this Niggerboy Running." I awoke with the old man's laughter in my ears.

The dream ending provides a "frame" for the whole story--the beginning deathbed scene with the grandfather's puzzling admonitions and the dream with the grandfather's reiterated insight. Further, it permits the narrator to maintain his "age" and his limited insight--his naive state--while the reader interprets the subservience to the white culture, the manipulation of the Blacks and the grandfather's damning of the unconscious submission by his people.

Seen as a structural device--the opening in Morris, the closing in Ellison--the dream's function seemed particularly economical, one critical concern we were establishing in judging the effectiveness of a short story. But what about the dream used for a whole short story? What can the writer achieve with its use?

Delmore Schwartz's "In Dreams Begin Responsibilities" combines two imagistic devices--the whole a dream structure within which the narrator is watching a movie. The dream permits the usual quick switches of time and place, distorted focus, shifting images. Thematically it permits the young narrator to recreate his parents' lives before his own birth. As he dreams and "casts the characters" in his movie, he can know their thoughts in that past time through the emotional reactions of his own present time. The narrator watches the actors in the movie, his dream, as one scene jumps to the next. The actors too seem "to jump about and walk too fast." Once the silent movie atmosphere is established, the narrator can then posit the audience with his own interaction with them as well as with the "screen images" he understands.

He "knows" that the father is hesitant about marriage, exaggerates about his earnings, has always felt "that actualities somehow fall short." The narrator begins to weep and the determined old woman, seated next to him in the "audience," is annoyed, our narrator intimidated. His reactions suggest his own sense of falling short of his father's requirements and his sensitivity, submerged in his parents' unawareness.

The next scene, at Coney Island, reaffirms the narrator's distance when his parents move oblivious to what they see, while the narrator, threatened by the turbulent ocean and the sun striking finds "that moment is intolerable." The contrast in sensitivities is stressed: "The sun overhead does not disturb them. But I stare at the terrible sun which breaks up sight, and the fatal, merciless, passionate ocean, I forget my parents. I stare fascinated and finally, shocked by the indifference of my father and mother, I burst out weeping once more." And once more, the old lady in the theater re-establishes "society's" reaction, reassuring him that it is "only a movie, young man, only a movie." The voice of society, the indifference of his parents, the narrator's heightened emotional state are juxtaposed logically in the dream state.

When the father, almost accidentally, proposes marriage, the narrator stands and shouts: "Don't do it. It's not too late to change your minds, both of you. Nothing good will come of it, only remorse, hatred, scandal and two children whose characters are monstrous." The reader again knows the present-time information suggested by the narrator's reactions, has been prepared by the previous "scenes" and the outbursts of weeping to accept this judgement of the wrongness of the marriage--again a compression acceptable within the dream convention.

Two final scenes emphasize the incompatibility of the parents, the sensitivity of the narrator, and his final acceptance of his fate. After the usher rushes down the aisle and the old lady tugs him down, our narrator takes peeks "like a child who wants to maintain his sulk although offered the bribe of candy." The next scene shows his parents "bright and false" as they impatiently force the photographer to abandon his concern with beautiful pictures. The narrator's identification with the artist is shown: "The photographer charms me. I approve of him with all my heart, for I know just how he feels." His parents do not.

The last scene, in the fortune teller's tent, pits the mother's stubbornness against the father's impatience, while the narrator watches in "terrible fear" that they may not marry, again shouting for them to consider what they are doing. Again the old lady pleads, and the usher comes hurrying to silence him: "Why should a young man like you, with your whole life before you, get hysterical like this?" Our young narrator's projected question to himself gets enmeshed with with the "responsibilities" he has seen for his parents and now for himself: "You will be sorry," the usher says, "if you do not do what you should do, you can't carry on like this, it is not right, you will find that out soon enough, everything you do matters too much." And the narrator is dragged through the lobby into the cold light, awakening "into the bleak winter morning of my 21st birthday, the windowsill shining with its lip of snow, and the morning already begun."

A short summary does not do the dream-movie justice, but it does suggest the freedoms Schwartz gained with the device. What could have been banal narration of generation gap, of youthful sensitivity vs. parental callousness, of the coming of age marked by the 21st birthday had been transformed by the dream vehicle which permitted the "casting of characters" and by the movie-audience which helped the reader accept the projections of the subconscious "censors" onto the old lady and the usher. With the swings between understanding and rejection, the paradox of denying their fitness and yet desiring his own existence, Schwartz had been able to suggest the ambivalance of the narrator and the whole family life in eight pages. The focus is on the narrator's reactions, but without the overt self-pity that direct first person "realistic" narration might have engendered. The narrator's level of perception suggests his sensitivity without statement. His perceptions

provide our insight to his capacity to feel. He does not need to tell the reader. His awakening is again set with sharp images, bleakness contrasted with shining, the reiteration of the paradox and the suggestion that our narrator has known all through his dream, after all, that for everyone, what one does matters too much.

What did the class learn from this short scrutiny of three uses of the dream device? Our project had convinced us of some obvious values of the dream device for foreshadowing, permitting articulation to the inarticulate, distancing the too maudlin, setting recognizable symbols more overtly than most prose fiction allows, providing a way for "suspension of disbelief" so that the writer could compress and get his readers to work from their own "intersubjectivity" in alliance with his.

ANALOGY AND SYMBOLISM
EFFECTIVE LEARNING ADVENTURES FOR REMEDIAL SECONDARY STUDENTS

Faith Hamre, Rocky Mountain High, Fort Collins, Colorado

The American Humanities program for remedial secondary students in the Poudre R-1 School District (This program was initiated through the aid of a Title III small, teacher grant.) combines English and Social Studies through team teaching and offering a two hour block for classtime. This program offers education in adult concepts that are understandable and relevant to a student who will very soon be a part of the working world. Practical study units such as Careers, Systems in which man lives, Values, Politics in America and others are samples of the program's content. Yet, it is two of the literary qualities included in numerous units of study that gained a most surprising response. Analogy and Symbolism evoked not only interest but a spark of pride and appreciation.

"The 20's and 30's" unit was organized as a small group research study: class members elected to investigate a particular area of life during this period. One group became intrigued with Thornton Wilder's, "Our Town." While the effort at studying drama was quite feeble in many ways, student questions reflected a desire to know more than simple plot and character introduction. Why did the author use those words? Why is the stage so bare for this play? Death is something we all know about, but why don't we want to talk about it? These questions suggested the possibility for introducing levels of understanding in literature.

Therefore, later during the unit on Westward Expansion, the class had two encounters with analogy and symbolism. Both were astoundingly successful. The analogy of Job to Hugh Glass in LORD GRIZZLY was appealing: the students enjoyed looking up Biblical verses that paralleled the utterances of a dirty old mountain man.

Examination of this concept began with Hugh's reconnoitering as he attempted to determine the source of the smell of dead meat.

> Well, it wasn't his, because he was still ciphering--unless the Resurrection had come and dead meat had learned to cipher. . .or he was a soul floating around outside his own body. (Frederick Manfred, LORD GRIZZLY, NY: Signet, 1954, p. 101)

The students had no trouble recognizing and discussing the Resurrection. This set the direction for further investigation.

Later, when the class read Hugh's statement,

> Job and his boils had nothin' on this child and his sores. (Manfred, p. 145)

they were prepared to go to the Old Testament for clarification. By reading Job 30:27-30, a comparison of miseries emphasized the suffering of the bitter mountain man.

Also, after burying his sole human friend during this long journey, Hugh once again quoted Job 14:1-2, while speaking over the grave of the old Indian.

> Man that is born of a woman is of few days, and full of trouble.
> He comes forth like a flower, and withers; he flees like a shadow, and continues not. (Manfred, p. 158)

Midway through Hugh's crawl to seek aid and revenge, the mountain man views himself as an Esau, "a hairy man and a man's man and a cunning hunter, a man of the prairie and the mountains"; for Hugh cannot stomach the thought of being a mama's boy, a Jacob. Reading Genesis 25:24-34, the class knew better what Hugh was thinking and feeling. A student also suggested that Hugh would want to be number one.

In addition, we examined Hugh's contradiction of his earlier statement as Lord Grizzly decided that

> . . .maybe at that the Lord Himself had come down to make him a visitation, to teach him forcibly that he was not an Esau after all but a Jacob. . . . (Manfred, p. 165)

These students wanted to know more about the story of Jacob. A summary of the story of Jacob and Esau from Genesis, chapters 27-35, brought to the class a clearer understanding of Hugh's new insight into himself.

The remedial students recognized that the analogies in LORD GRIZZLY are too frequent and too meaningful to be coincidental or overlooked. Symbolic interpretations complement the analogies. The mountain becomes an altar for Hugh:

> 'Tis a place where the Lord is likely to come to a man in a visitation. Or come to wrestle with a child and touch him on the hip to change his name from Jacob to Israel. (Manfred, p. 239, Israel means He who strives with God.)

As Hugh wandered through the hills and overlooked a valley of a million acres, his visions and imaginings caused him to utter,

> 'Tis a church, it is. A church to stand silent in while waiting for the Word. (Manfred, p. 240)

Looking back over the story, the remedial students could see this graphic, gusty saga of a grizzled old mountain man as a story of redemption. It made sense to view the bear as God--Hugh first wrestled with Him, was then saved by Him and finally was haunted by Him until Hugh discovered the meaning of forgiveness and love.

While analogies and symbolism in this novel are so abundant as to be almost overwhelming, judicious use of examples can help the remedial student to appreciate levels of understanding. He thrills at the discovery that a story can imply more than the words say.

To help the remedial students understand the problems of the American Indian in an Anglo society, I chose excerpts from Frank Water's novel, THE MAN WHO KILLED THE DEER, with brief plot summaries to fill in the gaps between readings. The plot, the characters, and the author's style certainly appealed to these students. Discussion was animated, and questions of considerable quality were frequent. The teacher's suggestion that Martiniano's deer was not just an animal brought sincere student involvement. After directing attention to the real nature of Martiniano's search (and some prior experience with symbolism) the students arrived at the conclusion that the deer symbolized Martiniano's search for meaning in his life. We considered these facts from the story: While Martiniano is haunted by the deer, he cannot kill the deer; and ultimately Martiniano no longer needs to search for the deer.

Because the students quickly interpreted Dawn Lake to be the Indian Church or place of worship, my confidence in their ability to grasp symbolism increased. This confidence proved to be well placed. For one part of the information analysis (the exam) which determined the effectiveness of this study, the class members were each asked to find a picture, from the many available classroom magazines, that symbolized at least one of the struggles in Martiniano's life. In most instances, the pictures were well chosen and the explanations were profound: i.e. the picture of a wolf in the white wilderness with the explanation, Martiniano often lost hope, was sometimes violent, and was very lonely because he was not an Indian and was not a white man. These students enjoyed symbolism.

Evidence of the new dimension that even a minimal understanding of symbolism can bring was apparent in later studies of poetry and music. Previously our remedial students were "tuned out" as soon as poetry was mentioned. By spring, however, while focusing on a unit, "Major Wars, Why?", attention to symbolism in Wilfred Owens, "Anthem for Doomed Youth" did not bring groans. The students' genuine effort at understanding that "and each new dusk, the drawing down of blinds" could be day's end of life's end or accepting death gave these "limited" young people a new pride in their ability to read good literature.

While investigating and enjoying the music of "South Pacific," our remedial students again revealed their ability and desire to deal with symbolism. After first hearing and discussing the story, the students listened to the music. They were asked to respond in writing to a specific question for each of the selections. Once again their appreciation of symbolism was evidenced by the significant interpretation of "Bali Hai" as that perfect imaginary place to which everyone must occasionally escape in order to live in the real world--convincing evidence that concepts can become meaningful even to students who had been fed for years on elementary reading material.

Available selections for a remedial class are not limited--frequently, the problem lies in a lack of courage to try something other than basic material. Historical relevance accompanies the symbolic representation of ANIMAL FARM. The risks and rewards of individuality become more apparent with the understanding of symbolism in JONATHAN LIVINGSTON SEAGULL. Whether students with some learning difficulty appreciate the challenge or whether they experience a thrill at new understanding is difficult to determine. I am convinced, however, that they welcome some lofty literary qualities to replace the bland diet of literature often fed to remedial students.

CROSSWHEN AND OTHERWHERE FICTIONS OR BREAKING DOWN THE ADOLESCENT "I"

Janet Froemke, Apollo High School, Glendale, Arizona

> Man has to learn to live outside and beyond history as well as in it, or he will be swept like hysterical sheep into its errors. . .
>
> --Anais Nin
> THE NOVEL OF THE FUTURE

Where We've Gotten To

To make a point: The girl in the story follows a fast crowd into the terrible downs-and-outs. . . The boy in the book is pointedly shot to pieces in an immoral war. . . The girl in the story suffers intolerable loneliness in the midst of her parents' mad materialism. . . The kids in the book either do or don't avoid the hazard and hell of drugs and other Ugly Places.

Call these scenarios for a student of Relevant Lit--legacies from what I call the Tight-Fit School of Teaching Fiction. The emotional fit is tight: the student identifies with the kids and the scenes, and indeed the fictions are likely to tell him something about himself--until he goes numb with them--and his own needs, and the whole emotional kaboodle.

Or let's broaden the point a little (in a purely impersonal way): The computers in the story clack tyrannically while the people over-produce themselves; the food runs out, or the fuel; the perfectly mobile society is paralyzed in a last great Traffic Jam, or the purely impersonal bombs go off, and that was that. . .

Call these scenarios for a generation living on the edge. "Okay, Okay!" the kids finally say, "So tell us something we don't already know." They need to know where they are and what's beneath them: that's part of the Brinksmanship they must master to survive. But maybe they keep their balance by looking out, or up, or finding in their minds another place altogether. Perhaps they need a place, and a literature, which lets them see and think and feel and search for values with nothing at all on the line for themselves. And maybe this freedom--call it escapism if it smacks of that--is also a survival skill for the future now taking shape.

The point is, maybe they need a looser fit, for so many high school literature classes have turned into forums on personal dysfunction and social disorder that I question whether we meant to get where we've gotten to in the teaching of fiction.

I think we all knew that we needed to get "relevant," but relevance becomes a stranglehold if it goes unrelieved. It keeps the student small, living within the boundaries of the "I." The book reaches for him, and not he for the book.

I'm not suggesting that high school students be spared or denied the fictions of real personal and cultural coping. I'm saying simply that they need the relief of the longer view, and the comic, and the cosmic, and the magical and the futuristic "paranormal" views--not because they are young and addled--but because an inward focus gets to be an exhausting affair (ah, yes, and even a very boring business!) if one hasn't also learned the fine and happy art of thinking crosswhen and otherwhere--outward from the self and the times.

I'm saying, Trot out the clowns and the time tunnels. Trot out the hobbits and orcs, the pulp heroes and superheroes. Give them Dracula, dragonlore, ghosts, unicorns, sorns and hrossa, THE LITTLE PRINCE, stores of ESP and telepathy. Trot out the robots or androids or FRANKENSTEIN or the wildly irrelevant shadow-and-spirit worlds of Roger Zelazny.

Let your students think outward from themselves and their time. Teach them to say "What if. . .?" and fiddle intellectually with their fixed notions of reality. For the world has become rote to them. It is too familiar, and too much with them.

How It Happened, Maybe

I suspect that many of us have become English teachers in spite of our English teachers, and not in response to their intellectual vitality, or interest in students, or balance of humours, or grace as persons. Most of mine seemed to be shot with rotting liver bile, and my own best experiences in English were centered on the drama of eating Fritos without rattling the bag. (It was a challenge at least, and broke the oral monotony of GREAT EXPECTATIONS and Plato's REPUBLIC.) It's not an unusual story.

So God-knows-why we turned into English teachers, but there we were. And remembering how it was for us, and projecting what it might be for our students, we made those enlightened and earnest promises: "Not for my students!" we said. "No GREAT EXPECTATIONS. No TALE OF TWO CITIES. No SILAS MARNER." The promises had an almost religious ring, and we began to give them books that touched their lives.

I think we were right to do that. But we gave them books and books and books frantic with the realities of abortions, drugs, rebellion, alienation, wars, pollution and doom. We began wholesaling to kids that whole quivering mass of values and experiences that makes up the current adolescent condition--and frazzles the hell out of them every day.

The course and mini-course in English elective programs tell some of it, as so many tend to be variations on the man-in-conflict and search-for-identity themes. In my experience, most are taught for content rather than genre. Most are loaded (I might even say "leaded") with representational social realism. Most are intended to broaden and sensitize students, or renew their perceptions; but I would argue that a surfeit of such books and courses narrows and numbs them instead.

The effect on them, ultimately, is not a whole lot different from the deadening effects of Dickens and George Eliot, from whom we were once (and not so long ago) on the run. And that leaves us back in the bag, asking ourselves again, "Which way out?"

Getting Out Of It

Anais Nin has said (again in her fine and unusual study, THE NOVEL OF THE FUTURE) that we can only find reality by discarding realism. It has also been said, and perhaps it follows, that we discover most about the self by focusing away from it--on others, and things alien. We may even believe that.

But still the fictions we select for students are designed to show them the selves with which they are already most painfully familiar. And the tighter the fit--the more easily the student identifies with the characters and conflicts--the more inclined we are to value the book. The more likely we are to choose it. (The kids themselves tell us that something is meaningful or moving when it is far out or out of sight, but I suspect that most of us haven't really heard or considered the semantics of those particular slangs.

Perhaps we should start there in the business or loosening or lengthening fictional views in the classroom.

Perhaps, too, we should stop assuming that the self and familiar conflicts are endless sources of interests to students. Many of them are bored silly with them-

selves and their lives--even with their own problems--and especially with the problems that seem to them insoluble.

Perhaps we should also recall that thinking and seeing and value-forming are transferrable abilities, after all--and completely portable between Asteroid B-612 and Phoenix, Arizona. When a student is able to see and analyze and form value judgments about life on the asteroid, he is also able to do it here; and unless it is a certain inflexible set of propositions and conditions we are teaching for, there is little lost even in the long hop.

Perhaps we need to break down some prejudices of our own about the value of these far-out and freaky fictions. One of the best vampire stories I know of presents the physical vampirism of the Undead against a backdrop of psychological "vampirism" in New York society. The otherwhere often builds its own bridge back to the familiar world.

Perhaps we should remember that reason and emotion often work in opposition, the one blocking the function of the other. We can bear the violence in a Western film or novel set in the 1880's because we are safe from it emotionally: it is not a violence to us, and it could not be a violence to us. But we may not be able to bear the violence of A CLOCKWORK ORANGE, on the screen or in the novel, because we are emotionally attacked by it. The fit of the fiction is tight: it <u>is</u> a violence to us, and while we are running for safety we cannot think about it reasonably.

The point is not that students should experience the one story and not the other. They should experience both, for the opportunity of responding both emotionally and rationally, in the now-here and the otherwhere.

It is not pure escapism they need, but the expansion that results from escape-and-return, and begins to break down the boundaries of the alienated "I."

I have listed here some fictions that might help to do it--a mixed bag of reading levels and interests, to be sure--and probably not a one in the bunch that could muster unanimous fascination in a class of thirty. But the otherwheres, like the kids, are infinite in variety and number--and there's no special place that anyone <u>has</u> to go, so long as he gets outside and beyond the rote realities which have ceased to renew his perceptions.

In most cases, I have omitted from the list what I consider the obvious (I haven't recommended THE HOBBIT, for example, though I do recommend it), for it seems better to give the space to less familiar titles, and to titles suggested by my students.

I have starred those which I know to be appropriate for remedial or decelerated reading levels. The rest range from average to outrageous difficulty, but I've found that they all contribute to a good working library of otherwhere books, for a very mixed bag of kids.

<u>Horror and the Supernatural</u>

*C.B. Colby, STRANGELY ENOUGH (abridged), Scholastic.
Groff Conklin, ed., THE SUPERNATURAL READER, Collier.
*Bernhardt J. Hurwood, EERIE TALES OF TERROR AND DREAD, Scholastic
*Bernhardt J. Hurwood, HAUNTED HOUSES, Scholastic.
*Bernhardt J. Hurwood, VAMPIRES, WEREWOLVES AND OTHER DEMONS, Scholastic.
Richard Matheson, I AM LEGEND, Berkley.

Raymond Rudorff, THE DRACULA ARCHIVES, Pocket Books.
Mary Shelley, FRANKENSTEIN, Collier.
Bram Stoker, DRACULA, Dell.
Theodore Sturgeon, NOT WITHOUT SORCERY, Ballantine.
Roger Zelazny, LORD OF LIGHT, Avon.
Roger Zelazny, JACK OF SHADOWS, Signet.

Comedy and Satire

Poul Anderson and Gordon Dickson, EARTHMAN'S BURDEN, Avon.
Philip K. Dick, DO ANDROIDS DREAM OF ELECTRIC SHEEP?, Signet.
Kurt Vonnegut, Jr., CAT'S CRADLE, Dell.
Kurt Vonnegut, Jr., THE SIRENS OF TITAN, Dell.

Paranormal Phenomena

Jerome Bixby, "It's a Good Life," SCIENCE FICTION HALL OF FAME, Avon.
James Blish, JACK OF EAGLES, Avon.
Lester Del Rey, PSTALEMATE, Berkley.
Zenna Henderson, THE PEOPLE: NO DIFFERENT FLESH, Avon.
Zenna Henderson, PILGRIMAGE: THE BOOK OF THE PEOPLE, Avon.
Judith Merril, THE TOMORROW PEOPLE, Dell.
Joanna Russ, AND CHAOS DIED, Ace.

Fantasy

Hans Christian Andersen, "The Shadow," THE HOUSE OF FICTION, Scribners.
Peter S. Beagle, THE LAST UNICORN, Ballantine.
Lin Carter, ed., GREAT SHORT NOVELS OF ADULT FANTASY, I, II, Ballantine.
Antoine de Saint Exupery, THE LITTLE PRINCE, Harbrace.
Theodore Sturgeon, MORE THAN HUMAN, Ballantine.
A TOLKIEN READER, Ballantine.

Sword and Sorcery

Damien Broderick, SORCERER'S WORLD, Signet.
Lin Carter, ed., FLASHING SWORDS, I, Dell.
Lin Carter, ed., THE QUEST OF KADJI, Belmont/Tower.
Avram Davidson, URSUS OF ULTIMA THULE, Avon.
Robert E. Howard, THE CONAN SERIES (supplemented by Lin Carter and L. Sprague de Camp), Lancer.
Robert E. Howard, THE MOON OF SKULLS, Centaur.
Robert E. Howard, SOLOMON KANE, Centaur.
Andre Norton, THE WITCH WORLD SERIES, Ace.

Science Fantasy

Ray Bradbury, THE ILLUSTRATED MAN, Bantam.
Ray Bradbury, "The Lost City of Mars," 3 TO THE HIGHEST POWER, Avon.
Ray Bradbury, THE MARTIAN CHRONICLES, Bantam.
C.S. Lewis, OUT OF THE SILENT PLANET, PERELANDRA, and THAT HIDEOUS STRENGTH, Macmillan.
Ann McCaffrey, DRAGONFLIGHT and DRAGONQUEST, Ballantine.
H.G. Wells, THE INVISIBLE MAN, Bantam.

Science and Futuristic Fiction

Isaac Asimov, THE CAVES OF STEEL, Pyramid.
Isaac Asimov, I, ROBOT, Fawcett.
James Blish, CITIES IN FLIGHT, Avon.
James Blish, THE STAR TREK SERIES, Bantam.
Pierre Boulle, THE PLANET OF THE APES, Signet.
Arthur C. Clarke, AGAINST THE FALL OF NIGHT, Pyramid.

Arthur C. Clarke, ed., TIME PROBE, Dell.
Robert Heinlein, STRANGER IN A STRANGE LAND, Berkley.
Fritz Leiber, GATHER DARKNESS!, Pyramid.
*A.M. Lightner, THE DAY OF THE DRONES, Signet.
Walter Miller, Jr., A CANTICLE FOR LEIBOWITZ, Bantam.
George B. Steward, EARTH ABIDES, Fawcett.
Walter Tevis, THE MAN WHO FELL TO EARCH, Lancer.
A.E. Van Vogt, DESTINATION: UNIVERSE, Signet.
A.E. Van Vogt, THE FAR-OUT WORLDS OF A. E. VAN VOGT, Ace.

SYMBOL AND IRONY THROUGH FICTION AND FILM

Nancy Siefer, Tempe

In September, 1972 my students (at Phoenix Country Day School) and I instituted a unit on symbol and irony based upon the study of selected short stories and films. The films were ones I had viewed in a course the previous summer at Arizona State University, a course given by Ken Donelson. The results were fantastic; class discussions and subsequent student papers were enthusiastic, insightful and a pleasure to listen to and read.

The first short story-film(s) combination consisted of the short story "The Lottery" by Shirley Jackson, a film version of "The Lottery", and the films "The Hangman" and "Night and Fog."

"The Lottery" by Shirley Jackson is well written, concise and builds to a dramatic conclusion. The small, peaceful rural town is being destroyed by a custom no one remembers correctly or why it is still being observed. A perceptive reader might detect a few clues that the lottery is not of the kind that is known today, e.g., the postmaster being named Mr. Graves. The original paraphernalia for the lottery, its purpose, the recital, the song, etc. are all partially or totally forgotten; only one part is remembered in its totality--the stoning. A few of the townspeople begin to question the function of the lottery, why they still have it and wonder why other towns have abandoned it. But Old Man Warner has the reason for the lottery--"there's always been a lottery." Tradition, custom. And finally there is the blind acceptance of a sadistic ceremony in which everyone (with one exception) gleefully takes part.

The film version, though not as subtle as the short story, has many qualities to recommend it. By transporting a primitivistic ritual into a modern setting, the film, in a most dramatic way, says something about human nature and human society. The dress, mannerisms, and conversations of the people are all given more dramatic appeal in the film so that when the climax of the film is reached, it is more brutal perhaps than the short story.

The many discussions that followed the reading of the short story and the viewing of the film centered around the irony of the title, the symbolism of the black box and the slip of paper (in it) with the black dot in the middle, the significance of the people gathering into a cricle, why the lottery was held at the same time each year, and were these people "normal." One student brought out the similarities of the then present draft system and the lottery. Your number is in the (draft) lottery, it is picked, you win, and then you lose.

The question of responsibility came up again and again in this unit. In "The Lottery" no one spoke up for Mrs. Hutchinson, not even her family. Everyone was happy to be spared another year. "The Hangman" in addition to its symbolism and irony, especially the ironic ending, also emphasizes the theme of responsibility.

The hangman comes to town to do his "dirty" work. Everyone watches, frightened, but so glad that the hangman does not choose him. They go about their daily lives, almost ignoring the hangings, if possible, trying to be "good" so that the hangman will leave them alone. At first, just the foreigners and people who are different (different customs and religions) are hung. Soon the whole town is dead except for one man who had kept to himself and who the hangman "tricks" in getting to the gallows. But the hangman insists that it was this man who helped him the most. He was the one who looked the other way, who pretended not to see and he was the one who most deserved to hang.

Less obviously symbolic is the film "Night and Fog," a most chilling film of the Nazi holocaust. With its constant alternation between the fields, flowers and serenity of the concentration camps today and actual film footage, dialogue and what could be pieced together from the remains and from personal accounts of people surviving through Hitler's regime, the ultimate question of who was responsible becomes chillingly clear. Some of my students walked out, some stayed to view it again, others told their friends and they too came to see the film. Discussion of this film alone took a week and inspired much penetrating writing and thinking.

To further explore the intricacies of symbol and espceially irony, a second group of short stories and films consisted of the following: "Hills Like White Elephants" by Ernest Hemingway and "Clementina" by John Cheever together with the films "Timepiece" and "Cages."

"Hills Like White Elephants" is basically a dialogue between an American man and woman in a Spanish train station about the "awfully simple operation." If she isn't perfectly willing to go ahead with "it," he will not force her to because he only wants to do "it" if she really wants to. Obviously, (but not too obviously to a majority of my students), "it" is about an impending abortion. The questions concerning symbolism abound in this story. Why do the hills look like white elephants (to the girl)? What do the hills across the valley symbolize? What do the treeless railroad tracks represent? What is the significance of the title? After the man explains that once they rid themselves of "it" all will be fine between them, just like before.

"and you think then we'll be all right and be happy."

"I know we will. You don't have to be afraid. I've known lots of people that have done it."

"So have I," said the girl. "And afterwards they were all so happy."

"Clementina," like "Hills Like White Elephants," is also ironical but in a more humorous way. The story is about Clementina who leaves her native Italian village to work in Rome. But her Roman employers never pay her, abuse her and she finally finds work with an American couple whose husband is attached to the embassy.

She had heard much about Americans, about how they were generous and ignorant, and some of this was true, for they were very generous and treated her like a guest in the house, always asking her if she had time to do this and that. Clementina thought the signoure had great hair but went to the barber and had himself disfigured. He was very modest in other things and wore at the beach a concealing bathing costume, but he walked through the streets of Rome with the shape of his head naked for everyone to see.

The couple return to America taking Clementina with them and she does not write home because the things she has seen and the machinery she now uses would never be believed. "Who would listen? They would have admired her if she had seen the Devil. . . ." Clementina loses her visa and decides to marry her friend Joe, the 63 year old milkman, rather than go home to Italy. She will make him a good wife but admits to all that she does not love him. The Americans cannot understand this and say she must marry for love or not at all. Clementina leaves, marries Joe and makes him a good wife. A year later she meets her former signore and asks how things are and he tells her that his wife and he have separated. Clementina is sad and wonders "why the good God had opened up so many choices and made life so strange and diverse."

These two short stories were used with the films "Timepiece" and "Cages." In "Timepiece" a man is driven to death by time. His entire life is regulated by the clock; when he should eat, drink, enjoy himself, go to work and ultimately, when he should die. In "Cages" it is difficult to tell who is the imprisoned one, but maybe that is the point of the film. As one man (behind bars) strives to entertain himself, another man takes away his thoughts and activities. As this second man goes back to his cage, a third man repeats the scene by taking away from the second man what he took from the first. This goes on and on with cage after cage as the film fades out. You are left wondering if there are any jailers or if everyone is jailed. In all of the scenes, man is imprisoned by something of his own making--his customs, his unchanging values, his rigidity, his nonadaptability to changing situations.

After viewing "Timepiece," the students had a detailed conversation of the symbolism behind the mechanical devices. We talked about the imperfections on the assembly line and the use of all the rubber stamps. In "Cages" the discussion centered around the thoughts of the men, why were they stolen and then not used. We talked about the relationships of the men to one another, the cages they were in and if the men could have left or did they desire to stay.

I had planned other short story-short film units but retired, temporarily, before they were actually carried out. In teaching the elements of the short story (tone, symbol, irony, escape and interpretation, fantasy, point of view, etc.) some very effective teaching units could be devised with two or three short stories and any number of short films for some dramatic and exciting results.

For example:

A unit dealing with death, old age or custom.

Literature: "Miss Brill" and "Death of the Traveling Salesman"

Films: "The Stringbean" and "The Lottery"

For teaching point of view.

Literature: "The Lost Boy: and "An Occurrence at Owl Creek Bridge"

Films: "The Cabinet of Dr. Caligari" and "An Occurrence at Owl Creek Bridge"

For teaching point of view.

Literature: "My Old Man," "The Black Cat," "Tell-Tale Heart," "The Lady or the Tiger"

Films: Films of the same name

An anti-war unit.

Literature: CATCH-22

Films: "Neighbors," "Genius Man," "Ares Contre Atlas," "Star Spangeled Banner"

LIBERATING LITERATURE: BRINGING WOMEN'S CONCLUSIONS INTO THE CLASSROOM

Jan Grover, Arizona State University

To be left out of the record of human consciousness--to have one's vision missing from the literature of human thought--is to possess less than one's full humanity. Producing and maintaining this ahistorical sensibility is also a tool of social control for a group's oppressors: as long as an ethnic, religious, political or sexual "minority" can be kept ignorant of its identity as a complex and mature subculture with traditions and continuity of its own, so long can its oppressors argue effectively that the group is too simple, too immature, to be granted independent and equal status in the larger society of which it is a part. We have seen the colonizing efforts (both conscious and unconscious) of the white Western world used to maintain political supremacy over every shade of colonial group, using precisely this argument.

One hundred fifty years ago, a Scottish literary reviewer used it in deprecating the new American republic's future:

> The Americans are a brave, industrious, and acute people; but they have hitherto given no indications of genius, and made no approaches to the heroic, either in their morality or character. They are but a recent offset indeed from England; and should make it a chief boast, for many generations, to come, that they are sprung from the same race with Bacon and Shakespeare and Newton. And, since the period of their separation, a far greater proportion of their statesmen and artists and political writers have been foreigners, than ever occurred before in the history of any civilized and educated people. During the thirty or forty years of their independence, they have done absolutely nothing for the Sciences, for the Arts, for Literature. . . In the four quarters of the globe, who reads an American book? or goes to American play? or looks at an American picture or statue?
>
> . . .When these questions are fairly and favourably answered, their laudatory epithets may be allowed: But, till that can be done, we would seriously advice them to keep clear of superlatives. (Sidney Smith, EDINBURGH REVIEW, XXXIII, 1820, p. 78-80. Any reader can replace "the American" with "women" and see an argument advanced publically advanced today by virtually any opponent of women's equality.)

Thus, having earlier denigrated what a few national heroes the Americans possessed ("Their Franklins and Washingtons, and all the other sages and heroes of their revolution, were born and bred subjects of the King of England,--and not among the freest or most valued of his subjects"), the critic was able to prescribe continued cultural dependence for the new country: it was too new, too crude to be conceded any cultural validity of its own.

This argument has since been advanced on a numberof fronts: we find it urged against the political autonomy of emerging colonial powers, against the legitimacy and importance of black and chicano cultures, against the emergence of women as a cultural force with strong histcrical claims to political, moral and intellectual traditions. It is the case for incorporating the record of women's consciousness and creativity into the literature of Western man as it is presently offered to the student that I wish to discuss here.

Traditionally, little women's writing has been included in the texts from which American students learn the history of human consciousness. (By the history of human consciousness I mean nothing less than the historical and contemporary reco[illegible] of man's intellectual system-building, e.g., mathematics, the natural and physical sciences, sociology, philosophy, theology, poetry and prose-fiction.)

This lack is not explicable solely in terms of the relatively small literary output of women: particularly in the eighteenth and nineteenth centuries, women letter-writers, biographers, poets and novelists constituted a high proportion of writers in these fields. Rather, the professional and aesthetic standards by which literature are gauged were and are largely the standards of men, a fact that has decreased the probability that works evincing a different, or "womanly" sensibility would get published and, if published, would receive the critical attention accorded works by men. Furthermore, the women's literature that has been accepted into the canon of traditional English and American literature has been largely a matter of masculine selection that reinforces a student's sense of women writers as fatally limited to romantic love as a topic. Thus we find Elizabeth Barrett Browning and Charlotte Bronte on some secondary and college reading lists of nineteenth-century English writers, but seldom George Eliot or Christina Rossetti. If one turns to nineteenth-century American women writers, he/she finds that Kate Chopin is remembered for Creole sketches, but not for her far more important THE AWAKENING (1899), which deals specifically with women's problems; that Margaret Fuller is remembered as the inspiration for Zenobia in Hawthorne's THE BLITHEDALE ROMANCE, rather than as an established editor, theorist and woman-of-letters in her own right. Emily Dickinson is commonly reduced to her personal eccentricities, to a failed old maid disappointed in love; this about exhausts the women one usually discusses in American literature survey courses.

II

The reform of literary and historical curricula to include the work of under-represented minorities can be a revitalizing force in education. The recent inclusion of black slave narratives and of contemporary black autobiography has awakened many students to the often seemingly-tenuous connection between literature and reality, between imaginative and documentary expression. Equally important, it gives to black students a sense of the importance of their traditions within the world's traditions, while to other students it corrects the popular belief that black culture is primitive, colonial, derivative or non-existent.

The same can be true of women's literature: if we integrate the work of women writers into our curricula, we will for the first time be acknowledging women's historical reality (a reality usually accorded only to women monarchs and monarchs' mistresses or wives) and the fact that women's consciousness and experience, like those of other oppressed groups, is different than the majority's--different, yet equally important in its consequences and in the reasons for its very differences. Justice to 52% of our people demands no less than a radical revision of what we offer these students and their male peers as a record of human consciousness.

But how to accomplish this? It would be folly to suggest that Boards of Education, curricula committees, textbook manufacturers and distributors, whatever the ethical imperatives might be, will immediately implement student, faculty or community demands for radical revision. How can a teacher sympathetic to the need for including women as part of "literature" or history accomplish a maximum of change with a minimum of resistance? Or, for those who teach in schools where a real commitment to major revision exists, how can a radical restructuring of traditional curricula be effected? I will discuss each possibility below within the framework of a bibliographical-critical essay.

III

1. Supplementing Existing Literature Courses

Existing English and American literature courses can be restructured through the use of additional texts. Rather than merely adding novels, short stories,

poetry by women, however, I would suggest that readings which raise the issue of women's place in the arts are a necessary starting place. Unless students make the discovery that women's viewpoints are indeed different from men's and that this difference is largely a cultural distinction to which their literature solipsistically addresses itself, the inclusion of women's writing will seem merely a liberal but tiresome and meaningless gesture. There are a number of excellent and readily available texts, however, that treat the subject of women's consciousness in literature.* The most persuasive collection of essays on women in fiction--as writers, teachers, heroines, villains--is Susan Koppelman Cornillon, ed., IMAGES OF WOMEN IN FICTION (Bowling Green University Popular Press, $4.00. By readily available, I mean books are distributed nation-wide through retail book stores. This does not include university press books, which is unfortunate, as several of the best texts are from university presses. I will mention both the readily-available and the more inaccessible texts, marking the latter with asterikes to indicate that they would take special ordering in most cases.) Particularly interesting in this collection are Florence Howe's "Feminism and Literature," (which first appeared in SOUNDINGS: AN INTERDISCIPLINARY JOURNAL, Winter 1972, 369-389), "Popular Literature as Social Reinforcement" by Kathleen Conway McGrath, which is a perfect case-study for opening the subject of sexism in fiction to students; Tilly Olsen's "Silences: When Writers Don't Write," (also in HARPER'S MAGAZINE, October 1965), in which the author discusses how traditional sex roles act to prevent women's writing. There are many other fine articles here; while the collection is too long to include in an average survey course, it would be an excellent text for an instructor to make available as background material.

Two personal accounts by teachers of their awakening to the masculinization of the English curriculum are Ellen Cantarow's "The Radicalization of a Teacher of Literature," in CHANGE: THE MAGAZINE OF HIGHER LEARNING, May 1972 and Lillian S. Robinson's "Who's Afraid of a Room of One's Own?" in THE POLITICS OF LITERATURE: DISSENTING ESSAYS ON THE TEACHING OF ENGLISH (Vintage Books, $2.45), which incidentally is an excellent book quite apart from its feminism. From KNOW, Inc. at the University of Pittsburgh there are available six volumes of FEMALE STUDIES* (approximate cost per volume: $4.00), which include syllabi of high school and college courses on women's studies and literature; more importantly, however, there are theoretical pieces and teachers' accounts of their experiences in moving women's consciousness into the classroom. Vivian Gornick and Barbara K. Moran, eds., WOMEN IN SEXIST SOCIETY (Signet, $1.95) includes a number of articles on women and literature which would provide excellent starting-places for students to reexamine the masculine-feminine conventions in fiction and in artists' lives. And perhaps best of all, in terms of the intimacy and accessibility of its approach (originally written as an address to a women's club) is Virginia Woolf's A ROOM OF ONE'S OWN (Harcourt, Brace and World, $1.95), which examines the problems of women writers as Woolf saw them in 1929 (not much has changed). Ian Watt's THE RISE OF THE NOVEL (University of California Press, $2.50)* discusses the development of a female reading public in the early eighteenth century, the economic impact of industrialization on women's roles in society, and the use of fiction as a means of social control, particularly over women. An invaluable background on the growth of sentimental "women's fiction." Any of these texts would provide a provocative starting-point for students' struggle with understanding the sexism of our traditional canon of English and American literature. I would <u>not</u> recommend, despite its ready availability, Kate Millett's SEXUAL POLITICS (Equinox, $2.95), for it focusses largely on a highly-selected and extreme literature; its didacticism disaffects many students and its applicability to the average classroom is remote.

So far as the curricula themselves go, there are two approaches possible in American and English literature classes. For periods in which materials by women are both few in number and difficult to obtain, such as the middle ages and

Renaissance, the best inquiry a teacher interested in exploring women's roles in literature as writers and characters can make is to point out the dearth of women writers, seeking out student response to this lack. Where women appear as characters in fiction or poetry, he/she can promote discussion on the roles women play in the literature--do they seem prescriptive? are standards of beauty and behavior prescribed? how do the behavior, appearance, power of male and female characters differ, etc.?

Some women's novels, poetry, autobiography and letters of the period of 1700-present are widely available in paperback, although the bulk of it has not been reprinted since its original publication, which often was in magazine-form. Thus the historical record of women's literature which we have readily available is largely that which critics have deemed worthy of reprinting. As an undeniable masculine bias operates in this process of selection, I feel (as do many feminists) that a great deal of the writing which speaks most directly of and to women's consciousness is relatively inaccessible. This means that for the truly ambitious student or teacher much of the most interesting women's writing lies entirely outside of the burgeoning paperback reprint business. For those who would like to study the popular women's fiction of the eighteenth and nineteenth centuries, there are a number of surveys of popular fiction that are good starting places: Carl Bode's ANTE-BELLUM CULTURE (Southern Illinois U Press, $2.50)*; Amy Cruse's THE VICTORIANS AND THEIR READING (Houghton, Mifflin, $6.95);* James Hart's THE POPULAR BOOK IN AMERICA (U of California Press);* Frank Luther Mott's GOLDEN MULTITUDES: A HISTORY OF BEST-SELLING BOOKS IN THE UNITED STATES;* Helen Waite Papashvily's ALL THE HAPPY ENDINGS (Kinnikat Press);* J.M.S. Tompkins' THE POPULAR NOVEL IN ENGLAND, 1770-1800 (U of Nebraska Bison Books, $1.50);* Robert Palfrey Utter and Gwendolyn B. Needham, PAMELA'S DAUGHTERS (Macmillan, 1936).* All of the above are useful for tracing the numberless women writers whose contemporary popularity failed to win them a final place in masculine literary history. In terms of primary sources on this subject, Lyle Wright's three-volume AMERICAN FICTION (Huntington Library Press) provides a bibliography that is most useful for tracing the novels. The CAMBRIDGE BIBLIOGRAPHY OF ENGLISH LITERATURE does the same for English fiction and English women poets. Nineteenth and twentieth-century women's and general interest magazines provide an adventure in evaluating popular women writer's literary output--"that damned mob of scribbling women," as Nathaniel Hawthorne described them. GODEY'S LADY'S BOOK, PETERSON'S MAGAZINE, HARPER'S WEEKLY and MONTHLY, THE CENTURY, SCRIBNER'S, SATURDAY EVENING POST, McCALL'S, LADY'S HOME JOURNAL are excellent sources for nineteenth and twentieth-century women's fiction and poetry, as well as for essays on amusements, education and suffrage. These magazines are available on microfilm in the AMERICAN PERIODICAL SERIES.

In terms of readily available paperback reprints of women's fiction and poetry, there are a number of excellent bibliographical aids for deciding upon suitable texts and tracing available editions. FEMALE STUDIES I ($2.25 postpaid), with course descriptions and bibliographies, chiefly in social sciences, FEMALE STUDIES II-V ($2.25, $4.25, $4.50, and $2.25 ppd., respectively) include course descriptions and bibliographies of women's studies programs and high school/college courses on literature, history, &c. These publications are available from KNOW, Inc. (P.O. Box 10197, Pittsburgh, Pa. 15232), a women's collective which prints and distributes works from the feminist movement. The clearinghouse on Women's Studies (SUNY/College at Old Westbury, Old Westbury, NY 11568) also has bibliographical materials available. A number of anthologies from the women's movement include bibliographies of literature (as well as of other disciplines); Cornillon's IMAGES OF WOMEN IN FICTION contains the most complete one on literature, although its annotations are occasionally misleading. Robin Morgan's SISTERHOOD IS POWERFUL (Vintage, $2.45) has the most wide-ranging bibliography, although it is very scanty in the area of literature

per se. MS. for September 1973 reviewed anthologies of women's literature; its conclusions are worth consulting. Additional bibliographical material is available from The Women's History Research Center (2325 Oak Street, Berkeley, CA 94708). The Center no longer answers research inquiries, but a brochure listing its services and publications is available on request. Finally, of bibliographical publications per se, Sense and Sensibility Collective's WOMEN AND LITERATURE: AN ANNOTATED BIBLIOGRAPHY OF WOMEN WRITERS (Sense and Sensibility, 57 Ellery Street, Cambridge, Mass., 02138, $1.25) is the most complete, if unsystematic, bibliography of women writers in England and America during the last two centuries (occasional Continental and third-world women writers are also included). The difficulty with their bibliography is that it is alphabetical (divided between 18th-19th and 20th centuries) and its annotations too brief for deciding which books listed might be put to use in a classroom. Nonetheless, it is the best single source for women's fiction, and if used along with the course outlines and bibliographies found in FEMALE STUDIES, would constitute the best guide a teacher might use.

So far as anthologies of women's literature themselves go, I personally feel deeply reluctant to wrench literature out of its cultural and aesthetic contexts, even for the sake of a political perspective. An anthology which suffers notably from this deficiency, as I view it, is Mary Anne Ferguson's IMAGES OF WOMEN IN LITERATURE (Houghton, Mifflin, $4.95), in which a number of short stories by both women and men are categorized according to their editor's perception of the political images of women therein. I find such a coersive approach patronizing and offensive and could not recommend it to anyone. A similar approach has been employed by Michele Murray, A HOUSE OF GOOD PROPORTION: IMAGES OF WOMEN IN LITERATURE (Simon and Schuster, $3.95). Two recent anthologies of women's poetry correct the image of women as timid and only occasional versifiers. NO MORE MASKS: AN ANTHOLOGY OF POEMS BY WOMEN, ed. Florence Howe and Ellen Bass (Anchor, $3.95) and RISING TIDES: TWENTIETH CENTURY AMERICAN WOMEN POETS, ed. Laura Chester and Sharon Barba (Pocket Books, $1.95) range widely over both published and new women poets; both anthologies are also readily available and well-edited, including biographical material on the poets.

Beyond the anthologies which deal exclusively with fictional and poetic images of women, there are few anthologies that do not deal with both fictional and real worlds, mixing women's fiction and poetry with autobiography and political writings. These anthologies certainly reflect more accurately the range of women's written contribution to human consciousness; I would recommend several of them highly for both supplementing existing literature and history classes and for constituting the basic readings of a new course in women's studies or women's history. Of the historical anthologies, I like THE OVEN BIRDS: AMERICAN WOMEN ON WOMANHOOD 1820-1920, ed. Gail Parker (Anchor, $2.50) best. It covers the suffrage movement, Victorian female sensibility, nineteenth-century women's health (mental and physical), reform impulses, poetry and fiction. Two other fine anthologies cover both the early period and the present. These are Wendy Martin, ed., THE AMERICAN SISTERHOOD: WRITINGS OF THE FEMINIST MOVEMENT FROM COLONIAL TIMES TO THE PRESENT (Harper, Row $4.95), and Leslie Tanner's VOICES FROM WOMEN'S LIBERATION (Signet, $1.40). Both anthologies begin with the colonial woman and work their way down to the present. Tanner's anthology is definitely more weighed toward the present women's movement and its radical revisions of social structures. Neither of these anthologies approaches women's consciousness through fiction or poetry, but rather through the public and political statements of feminists. The Tanner book, at less than half the price of Martin's, is by far the better buy. Robin Morgan's SISTERHOOD IS POWERFUL is the best anthology to date on the contemporary feminist movement. Besides political and analytical articles on the women's movement, it also includes poetry, autobiography and photographs.

Moving into a purely historical perspective, there are a number of excellent recent studies of both current and nineteenth-century feminism. I will mention only those I believe best; others may be found in the bibliographies I have already mentioned. Judith Hole and Ellen Levine's THE REBIRTH OF FEMINISM (Quadrangle,$3.95) is the best over-all study of twentieth-century feminism; Eleanor Flexner's CENTURY OF STRUGGLE (Antheneum, $3.95), Aileen S. Kraditor's IDEAS OF THE WOMAN SUFFRAGE MOVEMENT, 1890-1920 (Doubleday, $1.95) and William L. O'Neill's EVERYONE WAS BRAVE: THE RISE AND FALL OF FEMINISM IN AMERICA (Quadrangle, $2.95) are excellent studies of the social and political background and consequences of the suffrage movement in America. Flexner's book is more concerned with the social conditions of American womanhood than are O'Neill's and Kraditor's; both the latter authors are more concerned with political institutions. Speaking to the same subject (although less concerned with formal institutions affecting change) is Andrew Sinclair's THE EMANCIPATION OF THE AMERICAN WOMAN (formerly titled THE BETTER HALF), the tone of which is patronizing to both women and readers. All of us deserve better.

2. Changing Institutions

Perhaps the fire that is frequently sparked within students by exposure to the radically different consciousness of women and other minorities will prompt a wish to revise curricula drastically, either by restructuring existing courses so that women writers are no longer "supplementary" but integral, or by creating new courses that deal directly (rather than through the media of fiction and poetry) with women's perceptions of their world. Excellent suggestions for handling the mechanics of creating women's studies courses are available in MS. for September 1973. Similar materials can be found in the various numbers of FEMALE STUDIES. Most important of all in attempting the task of rewriting our curricula (our history, our literature, our psychology) is the conviction that the experience and consciousness of women are fully as important as those of their brothers. You can help to make that belief a reality.

THE MULTIPLE OPTION QUESTION: A TEST FOR FICTION

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The basic problem in constructing objective test items for the subject English is that these items often fail to reflect the way English is taught. A review of prominently used standardized English tests suggests a dominant pattern: multiple choice items, with one out of, say, four answers "right," the others, "wrong." Today, informed English teachers de-emphasize "rightness" and "wrongness" in literary response and emphasize transaction, that mysterious pattern of communication among teacher, student, and text. Consequently, students who are taught to develop personal voice and sensitivity to literature cannot be effectively evaluated with tests that suggest there is only one right answer and only one way to solve a problem. In effect, teaching is becoming more dynamic, while testing procedures remain stagnant.

The solution is not necessarily to abandon all objective tests in favor of essay tests, for just as essay tests can be restrictive and pedestrian so can objective tests be exercises in freedom and creativity. In fact, one can write test items which reflect the philosophy of modern English teaching. Such items would (1) direct the student to react to literature in a personal manner, (2) offer the students a variety of analytical approaches, and (3) assign at least partial credit for every answer a student submits. Why not multiple option, not multiple choice?

Basically, the multiple option test item has three parts: (1) a problem statement, (2) a description of several methods by which the problem could be solved, from which the student must select one method (or more), and (3) a series of multiple choice questions for each option. What follows is a series of examples of such questions, discussed as (1) problems with (2) alternate solutions with (3) multiple-choice questions.

(1) Problems

(A)
At the end of "The New Kid," by Murray Heyert, Marty's thoughts are described in this way: "He could hardly wait for the winter, for Halloween, or the very next day in the schoolyard." Determine what has happened to Marty's character and personality during the course of the story to cause him to "hardly wait."

(B)
During the short story "The Tell-Tale Heart," Edgar Allan Poe allows us to move into the mind of "I," the leading character who plots and executes the death of another man. Seldom has an author allowed the reader to see, if not become, the leading character so clearly. Yet, who is "I"?

(C)
Lowell D. Blanton's "The Long Night" concerns the struggle of a control tower operator to bring in an inexperienced pilot in a heavy fog. He fails: "I stared at the silent speaker, suddenly aware of the stillness in the room. The teleprinters, too, had stopped for a moment and I was alone again." What is the main cause for the operator's feeling of aloneness?

Explanation:
Each problem briefly reviews the story the student has just read and, perhaps discussed. Following the review, there is a question, problem, or dilemma for a student to deal with.

(2) Alternate Solutions

(A)
Determine what has happened to Marty's character and personality during the course of the story.

1. He has fallen victim to the pressure of the gang and now treats "new kids" with the same hostility with which he had been treated.
2. He has come to hate weaklings because he sees his former self in them.
3. His true feelings have only temporarily been suppressed. Later as he gets more security with the gang, he will again become more compassionate.

(B)
Who is "I" in the "Tell-Tale Heart"?
1. He is the son or daughter of the murdered man.
2. He is the murdered man's servant.
3. It doesn't matter who he was.

(C)
What is the main cause for the operator's feeling of aloneness?
1. He realizes the futility of his efforts to save the pilot and his son.
2. He feels small in the presence of the powerful forces of nature.
3. The author suggests that the operator could have handled the pilot's problem with more sensitivity and compassion.

Explanation:
Now that the student has been confronted with a problem he is given several alternative solutions from which he selects one (or more). With each solution comes a series of multiple choice questions, each of which has a certain degree of validity.

(3) Series of Multiple Choice Questions

(B)
Who is "I" in "The Tell-Tale Heart"?
1. He is the son or daughter of the murdered man.
   (example) a. Poe's phrase that most aptly establishes the blood relationship between the old man and the murderer is
      1. "I loved the old man."
      2. ". . .He did not even to dream of my secret deeds or thoughts."
      3. "I showed them his treasures, secure, undisturbed."
      4. "I fancied a ringing in my ears. . .at length, I found that the noise was <u>not</u> within my ears."
2. He is the murdered man's servant.
   (example) a. The fact in the story that most closely indicates that "I" is a servant is
      1. the man is old and wealthy
      2. "I" is intimately familiar with the old man's behavior
      3. "I" is intimately familiar with the layout of the old man's residence.
      4. "I" resents being watched.
3. It doesn't matter who "I" is.
   (example) a. "I' remains anonymous because
      1. Poe is showing man's basic inhumanity to his fellow man.
      2. a name would not add to the story's single effect.
      3. in relating his story "I" didn't feel compelled to tell the listner his name.
      4. when a person tells someone else a story, he assumes the other person is there and knows who he is.

Constructing the Test

A multiple option test can consist of any given number of problems with any given number of solutions. The solutions should be equally attractive and contain the same number of multiple choice questions with the same number of alternative answers. The previous examples consisted of alternate interpretations of stories; however, the solutions could be alternate methods of literary criticism or alternate story endings, each of which would be consistent with the author's style and purpose.

Scoring the Test

Scoring the test is an individual matter for each teacher. When I have used this type of test, I give students "free points" or "no penalty" for selecting an alternative solution. Next I assign point values to each possible response in the multiple-choice section, e.g., four points for the most appropriate answer--in my opinion--and one point for the least appropriate answer.

The Answer Sheet

The following is a diagram of the answer sheet the students use. A matrix can easily be made by punching out all holes, over which the teacher indicates the number of points he is assigning for the item, that is if he is assigning points to specific answers.

Answer Sheet: Multiple Option Test

Directions to Student: Read the problem or case study. Study the alternative solutions. After selecting one solution, darken the large circle representing that solution and proceed to answer the questions only for that solution. Indicate your choice by darkening the smaller circles where appropriate.

OPTION

	A				B				C				N			
	a	b	c	n	a	b	c	n	a	b	c	n	a	b	c	n
1.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5.	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Uses

Such a test pattern has unlimited uses. First, the test could be administered as a post-test or as a pre-test, or as both. Second, the test could be given to the students as a study guide for understanding the story; the guide could form a basis for discussing the story. Third, the test could indicate to the teacher various modes of thinking performed by given students. Fourth, the test could show the student there is not always ONE correct answer.

TEACHING POINT OF VIEW WITH THE AID OF FILMS

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In teaching the element of point of view to both high school and college freshmen, I've met with varying degrees of success, but none wholly to my satisfaction. Had I used films in addition to literary selections as illustrations to my definitions and explanations, students' understandings probably would have dawned sooner and brighter than they did.

Most people (except for English teachers) probably think of point of view as meaning an attitude, a set of values, or a body of ideas. To the majority it is synonymous with viewpoint--point of observation, mental attitude or standpoint, a stance, if you will. However, in a literary discussion a different definition comes into play. Getting students to recognize this difference is the first task.

Perhaps our crazy, fascinating language is the culprit in this overlap of meaning. In many situations we can change the wording or phrasing and mean the same thing. Then there are times when this doesn't work. For example, "edge of the razor" and "razor's edge," "light of dawn" and "dawn light," and "sweater of wool" and "wool sweater." But, "piece of pie" and "pie piece," and "mother of pearl" and "pearl mother." Thus, a look at some samples of both viewpoint and point of view should aid in sorting them out.

First, in the film "Eye of the Beholder" there are five different persons who give their viewpoints on what the young man is and is like. From his mother, the cabbie, the waiter, the landlord, and the cleaning lady we get different descriptions of him. Each sees him from a different angle, in a different light.

Then, in the film "The Sword" various people see the hilt of the sword as different objects and act accordingly. In the opinion or eye of each it is this object, and each uses it in the appropriate manner. Thus we have two examples of viewpoint.

Next, as we move on to point of view, we need to make some distinctions between that found in description and that found in narration, recognizing all the while that descriptive passages are frequent integral--even vital--parts of narration. Students will readily see that the description point of view is "a physical point from which the specified or implied observer looks at the thing described," (Brooks & Warren, MODERN RHETORIC, NY: Harcourt, Brace, & World, Inc., 1961, p. 208) Films especially would help in this: camera angle is the clue. In the films "The Sky Above" and "Nahanni" the camera "describes" the subject from a variety of angles and distances. Other films would serve well as examples here too.

Finally, we go into narration where the going gets a little rougher and the distinctions get a little more numerous and intricate. Here the sense of point of view means "a person who bears some relation to the action." (Brooks & Warren, p. 209) We are concerned with two questions then: Who tells the story? What is his relation to the action?

In broad terms there are two possible points of view--first person and third person. Within these, however, are shadings and variations. Students will readily recognize the first person personal pronoun "I" in stories that they read and realize that the narrator is on the scene, in the picture, and a participant in the action. Within this first person category the student will learn to sense

mainly two possible narrative methods. The main or an important character will tell his own story. We could cite ROBINSON CRUSOE, DAVID COPPERFIELD, Pip in GREAT EXPECTATIONS, Jim in TREASURE ISLAND. Or the narrator may recount an action in which he is merely an observer rather than an active participant. In films such as "Underground Film," "I'm a Man," "Though I Walk Through the Valley," "The Hangman," and many more, students should recognize that the speaker is a character in the drama, whether it be fiction or nonfiction. However, they may not latch on right away to the fact that the narrator in "The Hangman" is not the main character telling his own story but one of the subordinates who is later drawn into the center of the action. Hence we find a variation and/or combination of the two first person techniques. Further, communicating nonverbally in first person are the films "Meditations" and "N.Y., N.Y." which a teacher might compare to the "stream of consciousness" literature. These films do a unique job of letting the viewer inside the skull of the "narrator" as does this style of literature. One literary piece that comes to my mind is James Joyce's ULLYSES. (But is that written in first person? My memory is short here.)

In considering thrid person point of view, students will again find two general subdivisions: panoramic or omniscient and limited or sharp focus. They should quickly understand that an author's choice of the panoramic view will give him fewer limitations as to what all he can narrate than if he were to choose another point of view, for he can report any and all aspects of the action and go into the head of any or all of his characters to reveal what is going on there. A few films to illustrate this to varying degrees are "Shipwreck," "Future Shock," and "The House." Add "The Violinist" as well. Literary illustrations are abundant: Crane's "The Blue Hotel," Hawthorne's "The Ambitious Guest," and Harte's "The Luck of Roaring Camp," to mention a few. Understanding the limited or sharp focus third person point of view may give students a little more trouble since the limitations the author has accepted for himself may not become evident. Since the author focuses his attention on one character and on that character's relations to others, the impressions of other characters as found in the omniscient view will be absent. Brooks and Warren state that this character is a sort of prism through which the action is refracted. Hence, some directed questions from the teacher may be necessary to turn on this light. We see this point of view nicely illustrated in the films "The String Bean," "River Boy," and "Reflections" in all of which we feel and react to the situations through the central character. John Steinbeck's "Leader of the People" provides a sample of this sort of literature.

After working their way through viewpoint vs. point of view and then considering the first and third persons point of view and the variations within each, students should hopefully be able to identify each approach. From there the teacher, of course, hopes many things--ultimately, that each student has a better understanding of what he reads.

AFRICAN FICTION IN ENGLISH

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Fifty years ago, no African fiction was discussed in the schools and universities of the Western world. Today this situation has drastically changed. Westerners can now learn to understand and to respect the African vision through fiction written in English, French, and Portugese as well as through African fiction written in the native languages. African literature written in English and French as the "lingua francas" of African writers is now recognized as a substantial body of world literature.

Englishmen today are likely to be more familar with African fiction written in English than are Americans. The American is still likely to think of Africans as a primitive people without a literary heritage, even though, in the back of our minds, we remember such writes of Shakespeare (OTHELLO), Joseph Conrad, (THE HEART OF DARKNESS) and H. Rider Haggard, (KING SOLOMON'S MINES) who have portrayed the African as the noble savage. However, these writers do not represent the spiritual, psychological, and social qualities which constitute the African vision. African writers can best be placed into four broad divisions: (1) a non-African writer who uses the subject matter of African in a language not native to the African continent; (2) a black or white African writer who uses the subject matter of African and who writes in a language native to the African continent; (3) an African writer who uses the subject matter other than African and who writes in a language native to the African continent; (4) an African writer who uses the subject matter of African and who writes in a Western language that has become a part of the African means of communication. For the purposes of this paper, the last group of writers will be discussed.

Fortunately, African writers have been able to break from the Conradian vision of Africa as a psycho-symbolic plunge into the HEART OF DARKNESS in quest of self-understanding. Present day African writers are able to see Africa in its true social, political, and psychological light and to create unique forms for the presentation of their narratives. This African vision expressed by these writers of fiction has grown out of a movement of the late forties and fifties called "la Négritude."

Negritude was inspired by a long poem "Cahiers d'un retour au pays natal," by Aimé Césaire, a Martinique poet, and introduced into the surrealist movement in 1947 by the French poet André Breton. The original Cesaire poem deals with the return to Africa for a rebirth of spiritual vitality and the acceptance of Negroness, the new ethnocentricity for the blacks of Africa, Europe, and America. Leopold Senghor, African poet and president of the Senegal Republic, calls negritude a special African emotion which does not analyze, rationalize, or categorize feelings as do Westerners. Negritude for Senghor is the immediate emotional response to nature and the cultural values of Africa. Negritude is African "soul." Negritude is both an attitude and a style rooted in the history of Africa, in colonial injustice, in slavery and the slave trade, in exiled alienation, and in forced assimilation into the dominant European culture, the themes of African peoples all over the world. Although negritude as a movement has been abandoned on the grounds that it tends to separate African writers and artists from their international counterparts, its spirit still prevails as the new international ethnic pride tends to combat the leveling influence of the Western industrial culture.

Negritude, as a unifying French-African force, and like most literary and social movements, has produced a host of opposing forces so that African fiction cannot be viewed as a homogenous unit, but rather must be viewed as the vision of a variety of tribes, countries, religions, and histories.

Amos Tutuola, Chinua Achebe, Cyprian Ekwensi, Onuora Nzekwu, Wole Soyinka, Thomas M. Aluko, Gabriel Okara, Christopher Okigbo, and William Conton comprise the west African literary scene. Except for William Conton, a native of Sierra Leone and Ghana, these men are Nigerians involved in the political ferment of that country. These writers do not represent a literary movement such as Negritude and are reluctant to associate with African "soul."

West African novelists treat four thematic areas: (1) orderly tribal African society untouched by Europeans; (2) pure Africa at its point of contact with European customs; (3) defeat of Africa by self-Europeanization of Africans themselves, and (4) acceptance of the ineradicable Europeanization of Africa.

Amos Tutuola expersses the conflict between tribal beliefs and modern technology, and for this reason is read widely in England and the United States even though Nigerians rate him less favorably. All of his work is cast in the guise of fiction even though his figures are more dream-like than flesh and blood. His first novel, THE PALM-WINE DRINKARD, tells the story of a man who journeys through several nightmare-like adventures in the African bush in search of his palm-wine tapster who has died. This figure who has drunk 225 kegs of palm-wine a day since he was ten cannot find anyone who can match his old tapster who fell from a tree while tapping wine. The figure travels to Dead Town to retrieve his tapster. On the way he meets a "female cream image" with no head, feet, or hands but who has one large eye sitting Cyclops-like at the top of its body.

In Tutuola's MY LIFE IN THE BUSH OF GHOSTS, a boy in a polygamous household braves the terrors of the Bush of Ghosts in order to discover the meaning of "good and bad." The boy travels through "lost or Gain Valley," which has to be crossed without clothes. He meets burglar ghosts and children who having died in infancy come back to torment their parents. He sees a group of witches getting ready to eat a member of their family. Fear is the mainstream of the book. Although the boy returns to earth, the fear and the ambivalence still remains. "I told them further that it is in the Book of Ghosts the 'fears', 'sorrows', 'difficulties', all kinds of the 'punishment', etc. start and there they end." (p. 174)

Tutuola's third and fourth novel, SIMBI AND THE SATYR OF THE DARK JUNGLE and THE BRAVE AFRICAN HUNTRESS both continue the quest and journey motif for psychological and sociological ends. Tutuola's preference for English over his own native language, Yoruba, brings to his works mythical primacy and reflects the African rooted in the tribal past and caught up in the modern industrial struggle.

Although Cyprian Ekwensi started his writing career in imitation of Tutuola, he quickly turned to the city and its urban problems which he feels are the major issues confronting his people. Ekwenski's realism is his predominant characteristic. His first two works, BURNING GRASS, and THE LEOPARD'S PAW, originally a BBC radio story, both deal with the fusion of tribal and modern civilization in a time when history was moving so rapidly that the issues became history almost before they had time to become literature.

Ekwensi's first novel, PEOPLE OF THE CITY, uses a newspaper man as its hero. Amusa Sango is an intelligent observer of city life in Lagos. His mother, who still lives in the countryside called Eastern Greens, fears that her son will be misled by wicked women. Her fears are justified but short lived since Sango is exploited by two women and redeemed by the third. PEOPLE OF THE CITY views the residents of the city as victims caught in the squeeze of competing forces: "Sango was in a blue mood as he walked about the city, drifting with the aimless ones, looking but not seeing. He walked longer and longer into the night because the lights and the noise creaked

in his guts a restless desire to be part of it." (p.96) After being introduced to the wicked ways of the city, Sango returns to his old girlfriend in Eastern Greens only to find that he has nothing in common with her. Sango returns to Lagos, meets Beatrice, the first, an intelligent, beautiful woman who sells herself for her own diversion to men of all nationalities, thus, her characterization represents a threat to Nigerian nationalism. Her beauty consumed by waste and passion, she dies and is buried in a pauper's grave. Finally, after Sango's second girlfriend blackmails him, he meets an African girl of the city who possesses love, morality, and committment to New Africa. This is Beatrice, the second, the complete counterpart of Beatrice the first.

Ekwensi's second novel, JAGUA NANA, is about a woman who leaves the corrupt city for a less corrupt town. Jagua Nana is a Beatrice the first who at forty-five attempts to restore her life. Jagua Nana becomes a contrast between city and country life where these two environments meet in the nightclub where dancing and human recognition are possible.

Chinua Achebe, like Ekwensi, is an Ibo from Nigeria, Ekwensi from the Moselm-dominated north, Achebe from British-influenced Eastern Nigeria. Both writers are respected outside of Africa and in their writings they reflect a respect for Nigerian life. Achebe is critical of the Europeanization of Africa through missionaries, politics, and industry.

Achebe's first novel, THINGS FALL APART, conveys the dilemma of a man in conflict with the change in his society. The novel is written in three parts. Part one deals with Okonkwo in the Ibo village of Umuofia in pre-Christian times with festivities, marriages, and daily order of village life as central. Because of an accidental death, Okonkwo is exiled from the village for seven years. Part two tells of Okonkwo's seven years of exile during which time he learns of the white man's culture and religion through the Christian missionaries. In part three, Okonkwo returns to Umuofia to find the village changed. The missionaries and the political bureaucracy are there to stay. Okonkwo rebels from this European order, kills a police officer, and then hangs himself from a tree. Suicide is an abomination in the village so that another white policeman must cut his body from the tree and bury it. The strongest men of Umuofia had to be buried like a dog, the end of black individualism, the tribal chieftain, and the traditional rule.

Okonkwo's death is the result of the arrival of the white man. This is Achebe's comment, that one of the greatest men in Umuofia killed himself and all the District Commissioner can think of is new material for his book:

> The Commissioner went away, taking three or four of the soldiers with him. In the many years in which he had toiled to bring civilization to different parts of Africa he had learnt a number of things. One of them was that a District Commissioner must never attend to such undignified details as cutting down a hanged man from the tree. Such attention would give the natives a poor opinion of him. In the book which he planned to write he would stress that point. As he walked back to the court he thought about his book. Every day brought him some new material. The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph, at any rate. There was so much to include, and one must be firm in cutting out details. He had already chosen the title of the book, after much thought: THE PACFICATION OF THE PRIMITIVE TRIBES OF THE LOWER NIGER. (p. 185)

Achebe's second novel, NO LONGER AT EASE, deals with Obi, a man who has squandered his potential on the evils of the city. His great tragic flaw is his inability to fit into either the European or the American mold. Achebe's comment, that in exchange for the dubious currency of a better material life, the young African has traded in the spirit of a traditional ethic, is expressed by a native woman who is waiting for Obi as he comes out of the doctor's office:

> "You think because Government give you car you fit do what you like? You see all of we do wait here and you just go in. You tink na play we come play?"
> Obi passed on without saying a word.
> "Foolish man. He tink say because him get car so derefore he can do as he like. Beast of no nation!" (p. 152)

Achebe's third novel, ARROW OF GOD, goes back in time and setting to the Ibo village and pictures a chieftain against the changing African scene. The strong tribal chief is defeated, and his end is tragic and inevitable:

> So in the end Umuaro and its leaders saw the final outcomes. To them the issue was simple. The god had taken sides with them against his headstrong and ambitious priests and thus upheld the wisdom of their ancestors--That no man however great was greater than his people; that no man ever won judgement against his clan. (p. 287)

Achebe's fourth novel, A MAN OF THE PEOPLE, takes on the subject of the corruption of Nigerians in high places in central government. This novel avoids the white man and places all the responsibility in the hands of the African. Finally, the novel ends with the hero, Odeli, remaining politically committed but politically inactive.

Although much British and American fiction has emerged from eastern and central Africa, writers such as Conrad, Hemingway, Graham Green, Haggard, Evelyn Waugh and Anthony Burgess hardly fit into the previously stated definition of an African writer. A South African writer may be either black or white. South Africa claims a white native population with its own literature and its own intellectual movement. Doris Lessing, Sarah Gertrude Millin, and Alan Paton figure prominently in this sociological enthusiastic literature. Novels of South Africa can be divided into three categories: (1) novels of isolation, (2) novels of violence, (3) novels of forgiveness.

The novels of Doris Lessing of Rhodesia represent the feelings of apartness of South African fiction. THE GRASS IS SINGING, her first novel, deals with five unreconcilable characters: the white woman and the black servant; the Jewish businessman and the Jewish intellectual; the faithful Community Party member, and the sexually virile black man, and the confused restless, free woman. These same characters and problems run through Lessing's MARTHA QUEST, A PAPER MARRIAGE, A RIPPLE FROM THE STORM all part of the trilogy, "Children of Violence."

The works of Alan Paton and Peter Abrahams represent the spirit of forgiveness in their novels. The writers allow their characters to work out a peaceful solution to the violence of their situations. The novels of violence which cry for forgiveness are produced by Sarah Gertrude Millin and William Plomer. The violence of these novels flares up between the whites and the blacks due to the restriction placed on their social and psychological relationships. S.G. Millin's novels THE DARK RIVER, GOD'S STEPCHILDREN, THE BURNING MAN, and THE WIZARD BIRD have made her the recognized interpreter of South Africa to the English-speaking world.

Paton's CRY, THE BELOVED COUNTRY, is the most famous of the South African novels

of forgiveness. Today, Paton's humanism is being attacked as old-fashioned and sentimental. Although Stephen Kumalo's travels to Johannesburg from the hill country to rescue his sister, who is a prostitute, and his son, who is a murderer, is unsuccessful, the final call is for love over tragedy. The novel reveals one fear in particular, diagnosed by the thoughtful young Zulu priest, Msimangu, who had no hate for any man:

> "Cry, the beloved country, for the unborn child that is the inheritor of our fear. Let him not love the earth too deeply." (p.80)

Many of the characters know, or come to know that fear engenders hatred, and that only through love can fear be defeated.

Peter Abrahams in WILD CONQUEST presents an amazing picture of white life and black life in initial contact and conflict seen from the eyes of both whites and blacks prior to and during the Boer Wars.

Kasper Jansen, the white man, preparing to leave his land, now sees his slaves as one more danger:

> He wondered what they thought, and as he wondered, a great realization shook him. He had never before thought of them as people with thoughts and feelings. Never wondered what went on under those dark brows. What had they been thinking all this time? What had they been planning? What sort of brains did they have? They didn't feel like white men, white men would never submit to slavery. White men were different. But what were their thoughts? (p. 35)

Kasper's feelings change swiftly from indifference to hate. He is determined to prevent Johannes, once his most trusted slave, from realizing his dream of being master of the house. He sets fire to the house before leaving:

> Perhaps Kasper Jansen sensed that Old Johannes was standing there looking at him from the entrance of what had once been his valley. He stopped his horse and turned. For a while they stared at each other. Kasper raised one hand to his mouth cupping it. He shouted: "You will never lie in my bed! Black Bastard!" (p. 61)

Old Johannes stands at the entrance of the valley watching the Jansen family leave the valley. He feels the full force of the white man's hatred.

> He marvelled because he had just caught the full force of Kasper Jansen's hatred.
>
> "But I have been the slave," he told himself. "It is I not he, who have been deprived of freedom for so many years. The richest years of my life have been spent in serving him and his, not me and mine. Why should his hate be stronger than mine? I am the slave. I have been robbed, not he. Yet strangely, he hates and I do not. If heaven were to be asked: who has cause for hatred? surely, heaven would say I, not he. And as he thought, the marvel grew in his mind till it was a huge unanswered question." (p.63)

The forgiveness is seen in the form of acceptance of white dominance.

African fiction presents a vision of native order and myth, men caught up in unsurmountable petty political knots, and black and white stress and strains caused by official restrictions on uncontrolable masses of humanity, a vision familiar to most concerned Americans.

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A STUDY GUIDE FOR TEACHING AFRICAN FICTION IN ENGLISH

Rational:

Imagine that the fathers and grandfathers of the authors of the books you are about to read were considered by white men to be primitive savages. On contact with

Western Civilization they have quickly and adroitly learned to speak and to write novels and stories in the English language, construct modern cities, and sell oil and diamonds to power hungry Westerners. You will soon discover that the white man was wrong. The pre-European African who lived below the Sahara had a creative life which was in harmony with the natural environment in his proximity. Matthiessen and Eliot's THE TREE WHERE MAN WAS BORN: THE AFRICAN EXPERIENCE will help implant an image in your mind of Africa before you start to read these books. Ritter's SHAKA ZULU will give you a view of African tribal culture before contact with Europeans. The English speaking world is fortunate to be flexible enough to accommodate literature written by authors so close to an unwritten tribal language. In reading these novels, attempt to remain open to a new use of the English language and a new experience in human interactions.

Objectives:

By reading African fiction written in English and the accompanying background materials, the student will:

(1) Identify major themes in African fiction.
(2) Identify geographical origins of African writers.
(3) Distinguish customs and attitudes of various African nations.
(4) Develop an awareness of historical factors and current political pressures as presented by the social realism of the novels.
(5) Define select terms such as: "Kaffir," "Bantu," "black," "white."
(6) Find similarities and differences between African bush mythology and Amer-Indian mythology.
(7) Assume the role of a black African in cultural conflict.
(8) Assume the role of a white African in cultural conflict.
(9) Express reasons for strong feelings of nationalism for an African country.
(10) Contrast the black American's use of the term "soul" with the black African's use of the term "Negritude."

Procedure:

The teacher of English planning such a unit should work closely with a social studies teacher since it is imperative that the teacher inundate the students with enough realia of Africa, yesterday and today, since both Africas coexist. Museums in Portland, Oregon, Philadelphia, New York, Chicago, and Washington, D.C. have excellent exhibits of African art and culture. Records, art books, NATIONAL GEOGRAPHIC, LIFE, and old travel movies are available to set the tone for the African experience. A movie, THINGS FALL APART, based on Achebe's novels is completed and might be available.

Divide the class into four groups, each group representing west, east, south and central Africa below the Sahara:

Each group will do some library research on the following: (1) historical backgrounds, (2) cultural attitudes, (3) dominant population, black or white, (4) present and conflicting forms of government, (5) dominant languages, and (6) artists and authors.

Each group will read novels from their area and relate their readings to the suggested themes:

West Africa:

(1) Orderly African tribal society untouched by Europeans.
(2) Pure Africa at its point of contact with European customs.
(3) African mythology and folklore.
(4) Defeat of Africa by self-Europeanization of Africans by Africans.
(5) Acceptance of the ineradicable Europeanization of Africa.

East Africa:

(1) Division of people's loyalties with the continuously conflicting claims of allegiance.
(2) Political and social problems of outposts of the British empire.
(3) The "Noble Savage" either aids the white man or is tragically defeated by him.
(4) Quest for racial and national identity.

Central Africa:

(1) The "primitive" or feligious mystic experience and the revelation.
(2) Racism, white against the blacks.
(3) Exploration of Africa as a psychic journey.
(4) Romantic lament for the disappearance of the "Noble Savage."
(5) Missionary faced with the tribal superstition.

South Africa:

(1) Novels of isolation.
(2) Novels of violence.
(3) Novels of forgiveness.
(4) Novels of fear and anxiety resulting from apartheid.

Students should select one novel and in a written paper, attempt to trace a theme on a cluster of themes suggested in the above outline. Some careful class discussion and conversation will have to precede this paper.

Evaluation:

A paper and paper test is not appropriate for this type of experimental unit. Students can contract their grade by demonstrating that they have performed satisfactorily on a percentage of the objectives stated at the beginning of this study guide. There should be no failures.

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AFRICAN FICTION IN ENGLISH
Selected Reading List

A. AFRICAN WRITERS

1. West Africa

Achebe, Chinua (Nigeria)
THINGS FALL APART, London, 1958; NO LONGER AT EASE, London, 1960; ARROW OF GOD, London, 1964; A MAN OF THE PEOPLE, London, 1966.

Aidoo, Christina Ama Ata (Nigeria)
THE DILEMMA OF THE GHOST, London, 1965.

Akpan, N.U. (Nigeria)
THE WOODEN GONG, London, 1965.

Aluko, T.M. (Nigeria)
ONE MAN, ONE WIFE, Logos, 1956 (repr. London, 1964, as ONE MAN, ONE MATCHET)

Conton, William (Sierra Leone)
THE AFRICAN, Boston, 1960.

Danquah, Joseph Boakye (Ghana)
THE THIRD WOMEN, London, 1943.

Dipoko, Nbella Sonne (Cameroon)
A FEW DAYS AND NIGHTS, London, 1966.

Easmon, Sarif (Sierra Leone)
DEAR PARENT AND OGRE, London, 1964.

Egbuna, Obi E. (Nigeria)
WIND VERSUS POLYGAMY, London, 1956; THE ANTHILL, London, 1966.

Ekwensi, Cyprian (Nigeria)
THE LEOPARD'S CLAW, London, 1950; PEOPLE OF THE CITY, London, 1954;

THE DRUMMER BOY, London, 1960 (children's book); THE PASSPORT OF MALLAM ILIA, London, 1960 (children's book); JAGUA NANA, London, 1961; BURNING GRASS: A STORY OF THE FULANI OF NORTHERN NIGERIA, London, 1962; AN AFRICAN NIGHT'S ENTERTAINMENT, Lagos, 1962; BEAUTIFUL FEATHERS, London, 1963; ISKA, London, 1966.

Tutuola, Amos (Nigeria)

THE PALM-WINE DRINKARD AND HIS DEAD PALM-WINE TAPSTER IN THE DEAD'S TOWN, London, 1952, New York, 1953; MY LIFE IN THE BUSH OF GHOSTS, New York, London, 1954; SIMBI AND THE SATYR OF THE DARK JUNGLE, London, 1958; FEATHER WOMEN OF THE JUNGLE, London, 1962.

2. East Africa

Kachingwe, Aubrey (Malawi)

NO EASY TASK, London, 1965.

Matthiessen, Peter and Eliot Porter

THE TREE WHERE MAN WAS BORN: THE AFRICAN EXPERIENCE, New York: Dutton and Company, 1972.

Ngugi, James (Kenya)

WEEP NOT, CHILD, London, 1964; THE RIVER BETWEEN, London, 1965.

Ntari, Samuel Yosia (Malawi)

MAN OF AFRICA, Tr. Cullen Young, London: Religious Tract Society, 1934; HEADMAN'S ENTERPRISE, Ed. Cullen Young, London: Lutterworth Pr., 1949 (English Version).

3. South Africa

Abrahams, Peter

SONG OF THE CITY, London, 1946; MINE BOY, London, 1946; THE PATH OF THUNDER, New York, 1948; WILD CONQUEST, New York, 1950; A WREATH FOR UDOMO, New York, London, 1956; A NIGHT OF THEIR OWN, London, 1965.

Bennett, Jack

JAMIE, Boston, 1963; MISTER FISHERMAN, Boston, 1965; THE HAWK ALONE, Boston, 1966; OCEAN ROAD, London, 1966.

Lessing, Doris (South Rhodesia)

THE GRASS IS SINGING, London, 1950; MARTHA'S QUEST (Vol. 1 of "Children of Violence" series), London, 1951; FIVE SHORT NOVELS: A HOME FOR THE HIGHLAND CATTLE, THE OTHER WOMAN, ELDORADO, THE ANTHEAP, HUNGER, London, 1953; A PROPER MARRIAGE (Vol. 2 of "Children of Violence" series), London, 1954; RETREAT TO INNOCENCE, LONDON, 1956: A RIPPLE FROM THE STORM (Vol. 4 of "Children of Violence" series), London, 1958; THE GOLDEN NOTEBOOK, London, 1962; LANDLOCKED (Vol. 4 of the "Children of Violence" series), London, 1964.

Millin, Sarah Gertrude

Note: All these works were published in London.

DARK RIVER, 1919; MIDDLE CLASS, 1921; ADAM'S REST, 1922; THE JORDANS, 1923; GOD'S STEP-CHILDREN, 1924; AN ARTIST IN THE FAMILY, 1928; THE COMING OF THE LORD, 1928; THE FIDDLER, 1929; MEN ON A VOYAGE, 1930 (essay); THE SONS OF MRS. AAB, 1931; THREE MEN DIE, 1934; WHAT HATH A MAN, 1938; KING OF THE BASTARDS, 1950; THE BURNING MAN, 1952; THE MEASURE OF MY DAYS, 1955; THE WIZARD BIRD, 1962.

Paton, Alan

CRY, THE BELOVED COUNTRY, London, 1948; TOO LATE THE PHALAROPE, London, 1953; DEBBIE, GO HOME, London, 1961, (Am. ed., TALES FROM A TROUBLED LAND).

Ritter, E.A.

SHAKA ZULU, New York: New American Library, 1955.

SEVEN EYERLY NOVELS

Duncan Brown, Arizona State University Student

Jeannette Eyerly is briefly described on the back page of one of her books as "a writer who tackles the delicate situations and difficult problems faced by today's teenagers. She is a pioneer in exploring such subjects as unwed motherhood, school dropouts, mental illness, problems confronting children of divorced parents, and . . . the conflicts that involve. . . legal abortion." (from BONNIE JO GO HOME, pg. 115) Judging by the number of her books available in paperback at a local bookstore it must be assumed that she is a popular author. However, this article will not attempt to explain Mrs. Eyerly's popularity, but will rather concentrate on her novels as literature. (I did interview six 7th grade girls about why they liked or disliked a couple of these novels, but could not obtain any specific reasons for their preferences. All of the girls said they liked the books that they had read, but they could not explain why. It seems that 7th graders are "doers" rather than "thinkers.")

To date, Jeannette Eyerly has had nine books published. They are: DROP-OUT, 1963; A GIRL LIKE ME, 1964; THE GIRL INSIDE, 1968; ESCAPE FROM NOWHERE, 1969; RADIGAN CARES, 1970; THE PHAEDRA COMPLEX, 1971; BONNIE JO, GO HOME, 1972; MORE THAN A SUMMER LOVE, 1962; and THE WORLD OF ELLEN MARCH, 1964. I was only able to read the first seven books listed as the last two were not to be found in either local bookstores or local public or school libraries.

DROP-OUT is the story of Donnie Muller's brief but serious romance with Mitch Donaldson. Both characters come from unpleasant homes that could be described as working class or lower middle class. Donnie specifically has problems with her too strict father and bratty step sisters while Mitch is a non-ambitious car buff who does not want to finish high school, but simply become a car mechanic. The two get to know each other when Donnie faints in class one day and they later decide to elope when Donnie's father decides to send her away to her aunt in North Dakota for her "own good." They discover unexpected expenses and problems with this arrangement, however, and they finally choose not to marry after all.

A GIRL LIKE ME chronicles Robin James' search for identity in various ways. She first tries to befriend people in a "fast" group by dating Randy Griffin, a boy that neither she nor her parents really approve of. She eventually realizes that this will not work and breaks up with Randy. However, she does befriend Cass Carter, a girl who later becomes pregnant by one of Randy's friends. When Robin tries to comfort Cass, Cass reminds her that she is an adopted child and possibly illegitimate herself. Robin then traces down her true identity in a number of ways. She learns who her natural mother is and realizes how lucky she is to have warm, loving foster parents.

THE GIRL INSIDE tells how Christy Frederickson learns to cope with life's harsh reality after her mother and father die. She attempts suicide early in the novel but is stopped and forced to submit to psychiatric treatment. She is befriended by Dave Keller, a young lawyer who offers her a new home and life. She fluctuates between facing reality and withdrawing inside until Dave dies of a heart attack. She nearly goes over the brink of sanity when this happens, but then her lockermate leaves her a virtual suicide note at school one afternoon. Christy instinctively rushes to stop Diana and begins to realize that self destruction of any kind will solve nothing.

ESCAPE FROM NOWHERE revolves around Carla Devon's unhappy family life and her involvement in the drug scene. Though Carla comes from a very affluent middle class

family, her father is continually away from home on business trips, her mother has a drinking problem, and her older sister is away at college. Carla becomes involved with Dexter Smith one night after a fight with her mother and he introduces her to marijuana. As her home life gets progressively worse Carla gets progressively deeper into the drug scene. Then one night Dexter shoots an overdose of speed and Carla calls the police in order to get help. This leads to Carla being placed on probation and her realization that however unhappy her life is, drugs provide no beneficial alternative.

Doug Radigan is a car buff who at first has no real interest in anything else, but who comes to care about a number of things in the novel, RADIGAN CARES. Doug comes from an average middle class family that is comfortable but not excessively affluent. Then one day Doug sees "the girl of his dream," (p. 14) and follows her into a political campaign headquarters. He tries unsuccessfully to woo her off her feet, but does manage to become very involved in the campaign to nominate Gregory Kieran for President. The campaign fails to elect Kieran as the party nominee, but Doug realizes that it has moved him to the point where he will never be able to be apathetic about life again.

THE PHAEDRA COMPLEX explores the difficulties involved by a family when the mother of an only child remarries. Laura Richards is the protagonist of this novel and she lives in a New York apartment with her mother, a very successful executive for an advertising agency. Her mother becomes involved with Michael Barrington, a world famous journalist, and marries him. All sorts of complex problems begin to occur with Laura and these new family arrangements until the situation is finally alleviated when Laura, her mother, and Michael consult a family counselor.

BONNIE JO, GO HOME traces the events that shape an illegitimate pregnancy for a small town, midwestern girl and the problems she encounters trying to get an abortion in New York City. Bonnie Jo Jackson is an average girl from a broken family who wants what most other girls her age seem to have, namely, a nice, kind boyfriend. For awhile she does get one in Mark Truro, but she loses him to a prettier, wealthier, more popular girl. In an attempt to make Mark jealous she becomes involved with Bill Lobos, a local drug dealer who gets her drunk and then robs her of her chastity. She becomes pregnant and then runs into a number of economic, moral, and practical problems in her attempt to have an abortion.

These books have a number of things in common, the most prominent aspects being their characters, style, and messages.

Every book has a female main character except for RADIGAN CARES. All the characters (except for minor ones like parents) are high school age and invariably have some sort of problem or problems to contend with that are usually family related. However, the problems are also usually compounded by the protagonist's subjective desires. For example, Robin James' problems are largely of her own making. Her foster parents are kind but firm, very loving people who are probably as good as any parents can be. So when Robin sets out to date the wrong sort of boy or search out her true identity, she does this to satisfy her own needs and not because of an unhappy family life. Eyerly clearly does not present a black-white world where kids are always right and parents wrong or vice versa. And she usually presents some kind of a balance in her character choices in each book. For example, Bonnie Jo Jackson encounters a very ruthless, noncaring friend in Bill Lobos. But Eyerly never intends to imply that all high school boys are this way or that sex is a necessarily ugly device whereby males exploit females. Bonnie Jo is as much to blame for her predicament as is Bill Lobos. Plus, Bonnie Jo meets

a very nice, caring boy on the plane to New York who does everything he can to make her feel secure in New York City. The realistic implication is simply that all kinds of people inhabit the world.

Eyerly also manages to vary the economic classes that the protagonists belong to and the locations where they live while shifting the family problems and situations as well. Hence, Doug Radigan comes from a solid, midwestern, middle class family, but has a hypocritical older brother who is a leftwing college radical. Donnie Muller is a lower class figure living with her natural father and stepmother while Laura Richards is an upper class girl living with her natural mother and stepfather. Christy Frederickson loses both of her parents and Carla Devon might as well have no father as he is never home anyway. Eyerly moves her characters around in such a way as to imply that real life problems are many, varied, and unique while at the same time universal in that everybody has some kind of problem at one time or another.

Though Eyerly's characters have these differences, however, they all share one thing in common. All of them come to grips with themselves or the world around them. This does not mean that they somehow "conquer" their problems. ESCAPE FROM NOWHERE ends with Carla on probation with no real direction in front of her. DROP OUT ends with Donnie returning to an unhappy home life and the prospect of being "exported" to North Dakota. But though the protagonists do not necessarily come out on top of their situation, they are at least able to break even with it. Their problems have not disappeared, but they are now stronger because of them and they know it. In this respect all of the books end on a positive note.

The books have other similar characteristics as well. All of them are told from either a first person or a third person limited vantage point. Eyerly uses this technique, no doubt, to emphasize the increased subjectivity that is very common with adolescents. The stories also oftentimes have a number of flashbacks in them so that they do not necessarily proceed in a straightforward, logical fashion. Again, this technique is probably employed to help illustrate the psychology of the age that these books are geared for. (However, a few of the books are straightforward with no flashbacks at all so this is not a cut and dry rule for Eyerly.)

The language Eyerly uses can best be described as "standard", which is to say there is not a great deal of slang or jargon as such permeating the dialogue unless it is defined. (Indeed, Dexter Smith defines everything so eloquently when he talks to Carla about drugs that he sounds like a junior grade pharmacy expert.) This is not to say that "pot" is not casually substituted for marijuana in her books; it is. But Eyerly never attempts to be "arty" or stylistic. The characters do not say "wanna" for "want to" or slur words in other ways. Nor does Eyerly use any "bad" language. I do not recall one four letter word in any of her seven books. When Eyerly refers to sexuality she is somewhat divided in her word choices. For example, Laura Richards plans an evening with her boyfriend where she hopes they will "make out" (THE PHAEDRA COMPLEX, 93), but Bonnie Jo Jackson is never referred to as "knocked up" or anything of that nature.

As an interesting sidenote, Eyerly employs a number of bird references in her works. Robin's name is obvious enough and her mother is an avid bird photographer. (A GIRL LIKE ME, 15) Doug Radigan and his girlfriend Emily watch a Western Meadowlark on their trip to California. (RADIGAN CARES, 125) This preference for bird related situations and references is probably linked to the fact that Eyerly is an Audobon Society member. (See READ MAGAZINE, Vol. XXI, No. 10, Jan. 21, 1972, 13)

Eyerly's novels are all filled with "messages", some more obvious than others. Clearly, the theme of BONNIE JO, GO HOME is that abortion is a difficult problem to deal with from economic, moral, and practical standpoints so that a girl had better be very careful in her sexual relations. DROP OUT is a blatant plea for high schoolers to stay in school and graduate. ESCAPE FROM NOWHERE outrightly condemns drug use. RADIGAN CARES urges students to work within the system in a productive and optimistic manner. Eyerly presents many subtle messages through her style, character choices, and plots. She is obviously concerned with reality in the average, everyday, common person sense of the word. Her characters are not destined to become glamorous models or actresses or solve mysteries or travel the world. Their main concerns are getting along with their family, finding the right boy, and deciding upon an interesting (though not exciting) career. The most important underlying message here is that everyday people are important--important enough to have books written about them.

The things that everyday people do and experience are also important. Hence, Eyerly devotes time to what the characters wear, what they eat, how well they do in school, etc. References are continually made to drugs, sex, school life, and what not even if they do not specifically relate to the protagonist. For example, Laura Richards has a good friend named Cricket who once smoked pot. (THE PHAEDRA COMPLEX, 91) The primary focus of Laura's life is on her family relationships, but the fact that she has a friend who smoked pot and does not make a big deal out of it tells the reader that Laura lives in a real world.

Eyerly could be classified as a didactic writer. She manipulates her stories in such a way as to instruct the reader in some way, even if it's only to be thankful for what she has as in Robin James' case. However, it is rather futile to argue whether or not didacticism is worthwhile and this article will not attempt to do so. Adolescent novels are designed to be short, fairly easily read, and interesting. An adolescent geared author can present only so many situations, develop so many characters, and offer so many situations in a 120 page book. That Eyerly can balance her novels as well as she does is very much a point in her favor. And though Eyerly is "preachy", she condemns the sin but not the sinner. Bonnie Jo Jackson is treated compassionately as a human being, a girl who made a mistake who pays the price. She is never portrayed as a tramp or "bad" girl. Though Carla Devon gets involved with drugs she is not "tainted" by the experience, not somehow morally ruined. Christy Frederickson attempts suicide and slumps into a state of mental disturbance, but, again, the experience does not necessarily mar her for the rest of her life. So while Jeannette Eyerly is judgmental, she judges mistakes and not the people who make them. She is a perceptive author open to the fact that all human beings are imperfect creatures capable of both good and bad choices at any given time.

I am not bothered by the didacticism of the novels, but I am a bit bothered by the triteness and details of some of the plot aspects. For example, Carla Devon clearly gets involved with drugs to "escape" her unhappy homelife. It seems as if every drug book around has escape as the primary (if not the only) reason for teenage drug use. But the reasons for drug usage are probably as unique and varied as every individual who has ever used them. A writer of Eyerly's talent could do better than just fall back on one standard rationale like this. I would personally like to see a writer willing to explore the many possible reasons for drug involvement rather than just give one pat explanation and then dwell on their bad consequences.

THE GIRL INSIDE was disappointing from the standpoint that Christy had so many powerful reasons to be depressed and suicidal. Nothing really ever seemed

to go right for her until the very end. There are a great many depressed teenagers around who do not live in such clear cut circumstances.

I am still puzzled as to why Bonnie Jo Jackson let herself be abused by Bill Lobos, a virtual stranger. It was made clear that she was not that drunk and that she knew what was going on all the time. Are girls really that self-destructive when they lose a boyfriend? The whole situation struck me as very contrived to make Bonnie Jo's pregnancy all the more ugly. (But there is evidence around indicating that a good number of girls deliberately set out to get pregnant in unpleasant circumstances just to spite themselves or their parents so it's possible that I am very ignorant when it comes to feminine psychology.) I would have preferred her pregnancy to be the result of at least a slightly caring relationship.

Despite these flaws, Jeannette Eyerly is a good adolescent author. Her books are interesting, enjoyable, and never maudlin. They deal with real people in real situations making real choices. School life, friends, family problems, and increased subjectivity are all explored in her books. And this is what adolescent literature is all about.

IMPROVISATION FROM THE SHORT STORY

Richard R. Adler, University of Montana

In my search to find strategies through which I could teach various genres of literature, I combined my past experiences with creative dramatics, role playing and improvisation to develop one technique which I find very successful with students of any age. The technique depends upon the natural response which students have toward the literary work, the teacher's help in structuring the exploration of those responses, and finally, the student involvement to explore the literary work through improvisation in the classroom.

Rationale

This method of teaching grew out of a personal concern that students were not sufficiently involved in the learning process. Too often, the teacher at the front of the classroom dominates the talk though questions to which the students respond. These questions generally stem from the teacher's goals for the day. Not often enough are the student's questions or concerns about a literary work explored in an open forum. Consequently, this method begins with the student's ideas.

A second concern was the teacher's role in the learning situation. If the student's ideas formed the basis for the class activity, then the students must be the ones who assume the responsibility for the actual exploration. The teacher, if he believes in experience learning, is forced into a less dominant role. Consequently, these two concerns, the student's involvement, and the teacher's role, were primarily responsible for the evolution of exploring a short story through improvisation.

Anyone who has attempted to record on paper a teaching strategy which incorporates processes and options knows the difficulties of that task. Consequently, a writer is forced to organize the explanation somewhat pedantically at various stages of the process. The process in step-by-step fashion begins with students reading the story, moves through the stages of structuring their ideas for the improvisation, and ends with the students' performances within an improvisation.

Step 1. Read "A Very Old Man with Enormous Wings" by Gabriel García Márquez. (Only a summary of the story follows since the editor was denied permission to reprint. Readers interested in securing the entire story may find it in NEW AMERICAN REVIEW, Bantam Books, 1971, translated by Gregory Rabassa.) In summary, this story is about Pelayo and his wife Elisenda and their sickly newborn child and the very old man with enormous wings that Pelayo discovers near his house. Frightened by the sight of the old man, Pelayo first calls his wife and then others to see the sight of the man's "huge buzzard wings, dirty and half-plucked." Neighbors first believe the old man to be an angel, though Father Gonzaga discovers the old man does not know Latin and determines to write the Pope to determine the old man's exact standing, presumably in heaven and here on earth. Finally, the interest in the old man waned, particularly when a traveling carnival appears, and a woman who had disobeyed her parents and had consequently been turned into a tarantula the size of a ram with a head of a girl intrigued the crowd and caused them to forget the old man. Now almost ignored and remembered only when he is a nuisance, the old man dragged himself here and there, seemingly perpetually near death but never dying. Finally, Elisenda noticed that he had begun to grow more feathers on his wings, and one day while she was cutting onions, he flew away, no longer an annoyance in her life.

Step 2. Teacher: Now that you have read the story, please write briefly your basic response to the story. It may be a question, an emotional response, a puzzle,

a wish, or any form of focus you have in your mind about the story. In other words, write down your most natural response to the story. What impact or idea stays in your mind now that you've read this story.

Step 3. Teacher: The ideas you have written on the paper will form the basis of our exploration of this story. Naturally, we must focus on one general area; consequently, not all of the ideas can be used. But, where possible, we will combine several ideas within one general topic and work from there.

We will try to structure your ideas into an improvisation. That means we can take roles within the story structure and explore the story in this way. No one will be forced or coerced against their will to take on a role. That is an option open to everyone based upon his personal choice.

Step 4. The teacher then asks for the ideas which the students have written. These ideas should be placed on the blackboard, because the students must eventually choose the one they would like to explore.

Based upon my past experience with this story, some of the ideas which are offered are the following:

1. What is the angel?
2. Man's inhumanity to man.
3. Man's moral and social decisions.
4. Religious beliefs.
5. The symbolism in the story.
6. What would I do if I were Pelayo or Elisenda?
7. Where did the story take place?
8. What is the author trying to say?
9. The author's style.

The above list of concerns provides the basis for further discussion in an attempt to focus on one area which interests the students. Students will usually choose one focus, for example, "Man's Inhumanity to Man," and after discussion will soon realize that the topic cannot be explored without considering "Who is the Angel?," "Religious Beliefs," and possibly "Man's Social and Moral Decisions." Further discussion will narrow to focus to a specific concern, such as the treatment of the angel. At that time the students' desire to "<u>better the treatment of the angel</u>" will provide focus enough for the improvisation.

Now is the time for the teacher to introduce the aspect of the <u>social convention</u> in which the improvisation can take place. Social convention means any form of meeting, jury, panel, or group which fulfills a function in our society. In other words, if the students want to improve the treatment of the angel, what social convention is open to them through which they can proceed.

Usually, the setting or structure will be suggested by the story itself. In this story, the structure is usually a church meeting, a parish council meeting, or an open meeting of all parishoners with Father Gonzaga as moderator. However, the students make this decision, structure the classroom, and decide the rules by which the meeting will be conducted.

From this stage of the planning until the improvisation actually takes place, several decisions must be made. Various students will have ideas which they would like to present to the group. The teacher facilitates further planning by sectioning the class into groups. Possible groupings for this improvisation are the following:

1. Those interested in challenging Pelayo and Elisenda for their actions.
2. Those interested in interpreting the significance of the angel.
3. Special interest groups from the citizenry.
4. Religious persons with ideas for future action.
5. The neighbor lady, or friends who know everything and want to have their say.

The list could go on. Any group of students who have a special interest should be accommodated at the meeting.

The students should be encouraged to explore their own ideas, even if it means beginning a new group or breaking off from an existing group. For example, if students within the group labeled "What is the angel?" decide that some wish to interpret the angel as something from heaven, and others say it is a message from the devil, they should split the group and go on with their task.

What does a teacher do with the students who do not wish to participate, or who have no ideas to champion? Several options are available to these students. They can structure the classroom by moving chairs and desks for the meeting. They can listen to other groups talking and discussing. They can meet with the teacher and discuss the story. Or they can decide if they would like to begin a new group. Whatever they decide upon, even if it is to be citizens, the forum or meeting must include an option that anyone in the meeting can talk if he desires to do so. Consequently, the moderator or chairman of this meeting must structure the sequence of the meeting to allow a time for citizens to speak. The reason for this is simple. A student who does not want to become involved during the planning session might find he has something to say during the actual improvisation. And there must be an option available to him to do so.

While in small groups, the students must decide their roles, their approaches, and their spokesman. Their feelings and ideas of the best approach to use should be the way they approach their special area of interest. Individuals can take roles, or they can pool their ideas for one speaker. This process of sorting out their approaches and ideas should be allowed sufficient time in order to develop the security as well as the information needed before they enter the actual improvisation. Leaders will emerge naturally and commitment to the exploration will develop.

While the students are preparing their ideas and approaches, the moderator or chairman needs to set the rules of conduct for the meeting. These rules can be very formal and rigid or they may be informal and comfortable. The decision lies with the student who runs the meeting. This principle follows whether the students have decided upon a hearing, a jury trial, a panel, or whatever. They must decide which situation dictates the amount of control. After all, they are the ones who must operate within the structure and its format.

When all parties to the meeting are sufficiently prepared, the leader opens the meeting and the improvisation is under way. From this point on, the driving force for the play is entirely in the hands of the students. The teacher is a spectator, citizen, or whatever role he decides upon. At times, especially during the first improvisation a class undertakes, perhaps it will be necessary for the teacher to take a lead role because students are timid about such roles. In this role, the teacher can actually facilitate better play by virtue of being in a lead role. But with experience comes security for the students, and after several role playing situations, the teacher usually does not have to take a role. He can be a spectator to the whole episode.

As the improvisation unfolds, there may be times when confusion arises which interrupts or stops the activity. When this happens, allow the students to talk about the reasons why the play is not going well. Perhaps it needs more structure. Maybe the roles are not clearly defined. There can be a host of reasons why the improvisation does not go well. Let the students identify the reasons, restructure or correct the deficiencies, and go on from there. This experience will help them in future role playing situations.

Whenever the students come to fruition of an improvisation, either through a solution, a new problem which arises, or through a time element, the teacher should allow plenty of time for talk about the experience. Students need this time to express how they felt their roles, how others' actions affected them, what they wanted to do but didn't, or couldn't, and how everything which happened did so in the context of the play, not because of personal relationships outside the play. Students need to express to one another that their language, actions, and emotions were valid within the play, and not meant to carry over outside the structure of the classroom. In other words, they want to tell each other "You're OK, I'm OK."

As an improvisation unfolds, the teacher might listen carefully to the elements of a literary work which come under discussion. Author's intent usually enters the discussion along with the sequence of events, plot, and specific wording which students interpret literally or figuratively depending upon their need at the moment. Style is an essential matter as students argue their points of interest. All of these concerns are usually the primary focus for English teachers. If the students explore these in the improvisation, they will have an understanding of the story which will benefit any teaching points which are brought out after the experience. But the primary reasons for the improvisation focus on the student, his response and the exploration of that response, a language exchange with his peers about the story, a consideration and tolerance of another person's opinions, and finally, an experience with the text itself, its characters, its human conditions, and a personal involvement of the student in these concerns.

NEWSPAPER CLIPPINGS:
PARALLELS TO SHORT STORIES AND SOURCES FOR WRITING SHORT STORIES

If art amazingly and perceptively parallels life much of the time, it is sometimes even more amazing to discover how real life parallels art. Quite recently, a LOS ANGELES TIMES headline (March 22, 1974) proclaimed "Juror Clears Innocent Man." The story that followed concerned "a frail, matronly Santa Monica juror" and her "diligence, dedication and shrewd detective work" which had "prevented a terrible miscarriage of justice." The juror had taken a very close look at some evidence hitherto ignored by both defense and prosecution and had in the jury room come to some different conclusions about the evidence, conclusions that finally convinced her and the rest of the jury that the defendant was innocent. Any English teacher reading or using TWELVE ANGRY MEN, a play relatively widely anthologized, would see immediate if not point-by-point parallels. The number of times such an episode would occur in the real world is certainly minimal, but it did happen at least this one time, and students doubting that this could ever happen need to be aware that it could, indeed it did.

English teachers who want to tie reality to fiction and to the teaching of fiction would do well to become clipper-outers of material that pops up in newspapers. The clippings that are most likely to be of interest and value to both students and teachers will be those "human interest" items, often buried in some very odd places, almost as if their sole value was as filler material. But if the English teacher keeps his eyes open and reads enough newspapers long enough, he'll be amazed by the number of funny or sad or odd or unbelievable clippings he'll amass which could be used as real life parallels to literature read in class or which could become the starting points for fiction written by young people. Obviously, the English teacher will warn students that things can happen in real life which would be totally unbelievable in fiction (the old saw that "truth is stranger than fiction" should be broadened to indicate that things that are believable in life may be simply unbelievable in fiction).

The clipping below could easily be used to parallel several sports stories about young men who climbed to the heights too early and then could only start down, paralleling literature like Updike's RABBIT, RUN or Irwin Shaw's short story, "The Eighty-Yard Run." The clipping appeared in the June 8, 1971, PHOENIX GAZETTE.

BODY FOUND

The body of former baseball pitcher Bruce Gardner, 32, has been found 15 feet from the mound where he starred for the University of Southern California.

Police listed the death yesterday as an apparent suicide, pending coroner's investigation. A .38-caliber revolver was found near Gardner's left hand, while his right hand held the degree he earned at USC in 1960. A few feet away lay a plaque commemorating his selection in 1960 to the All-America team.

Gar[illegible]er, whose body was found yesterday morning at USC's Bovard Field, compiled a 40-5 mark, still a school mark, from 1958 through 1960. He played on the 1958 NCAA champions and captained the 1960 team, earning All-America honors with an 18-2 mark.

The following clippings represent only a tiny part of the wealth of material open to the teacher who reads avidly and widely in newspapers and who saves the material that intrigues or amuses or saddens or mystifies him. I claim no particular parallels with any particular literature for any of these clippings. I do claim that clippings like these are one method of getting literature in touch with life sometimes and clippings like these give students some possible starts in their writing of fiction. I hope you enjoy these as much as I do.

$0.00 CHECK
MAY SATISFY
COMPUTER

New York (AP) A Consolidated Edison billing computer kept sending a woman customer notices that her gas and electricity would be cut off unless she paid $0.00.

Despite protests to the utility that their figures showed she owed nothing, the notices continued.

Finally, the woman, who asked not to be identified, wrote a check for $0.00

The computer has not replied, she said.
(PHOENIX GAZETTE, 1/30/73)

HER SYMPATHY
CAUSES ARREST

New York (UPI) Gail Nelson cried in a Brooklyn federal court while police said her concern for a bank teller got her arrested.

Miss Nelson flew here from Detroit, took a bus to Queens and walked into a Chemical Bank branch where she presented a teller with a note demanding $8,000, police said.

The teller ducked behind the counter and Miss Nelson, believing the teller had fainted, went to summon the bank manager, the police said. The teller, who was quite all right, sounded the alarm and Miss Nelson was arrested.
(PHOENIX GAZETTE, 10/27/73)

Accidental Death

SHE CALLS MATE VICTIM OF JINX

Bristol, England, April 20 (AP) "My Great-grandfather died when his wife turned 28," Rosemary Stacey told the coroner's court investigating her husband's death.

"My grandfather was killed in World War I when his wife was 28. My father died in the next war when my mother was 28."

Mrs. Stacey is 28. The coroner's court rules yesterday that her husband, Richard, died an accidental death when a tractor turned over on him.

"I told my husband about the family jinx and he promised to be careful," she said.
(CHICAGO TRIBUNE, 4/21/71)

IT'LL BE
A REAL
GOOD JOB!

Penmare Park, England (UPI) Bobby Waters wanted his car repainted and a friend recommended a certain garage.

"They're slow," he said, "but they're thorough."

That was five years ago, in 1969. Waters still hasn't got his car back.

"I've called frequently at the garage owner's home and he now calls me Bobby and invites me in for tea," Waters said, "but each time all he does is tell me that the car is nearly ready."

"I am very painstaking," said garage owner Harold Thomas.
(PHOENIX GAZETTE, 1/11/74)

POLICE HOLDING
ICE CREAM LOOT

Annapolis, Md. (UPI) William Ruh and William Lewis say they buried $19,500 earned selling ice cream last summer. But police confiscated it when they spotted Ruh and Lewis digging up the cash.

So far police have no reason to believe the money Ruh and Lewis dug up Dec. 1 is involved in any crime, but they are holding it until the county court confirms ownership.

Asked to comment on the case, County Prosecutor Raymond Thieme could say only that, "I'd sure like to know where that ice cream route is."
(PHOENIX GAZETTE 12/15/72)

BERT'S GONE
BUT NOT
FORGOTTEN

Colchester, England (UPI) Bert Goodchild spent 20 years planning his retirement speech and when the big day came yesterday he made the most of it.

"This is the happiest day of my life,' the 65-year-old Goodchild told office workers gathered to present him a gold watch marking his 25 years of service. "Because I won't have to come here again."

"I want no memories of this place. I've had enough. Conditions where I worked are disgraceful and I'm glad to be leaving."
(PHOENIX GAZETTE, 7/4/73)

POLICE FIND
JOKER WILD

Los Angeles (LATS) Frank E. Taylor, 67, was being booked here early yesterday on misdemeanor charges of malicious mischief and burning personal property when he asked to make a phone call--his constitutional right.

Police complied, directing him to a telephone.

Moments later, Mercury Aviation Service at Los Angeles International Airport got a call warning that a bomb was planted aboard a Boeing 707 due to depart shortly for Honolulu.

Airline officials traced the call to the jail, where police found it was Taylor who made the call.

He was booked again--on a felony charge this time--and ushered back to his cell.
(ARIZONA REPUBLIC 10/31/71)

ROB BANK?
HE'D RATHER
STEAL IT!

Huntington Beach, Calif. (UPI) Police are holding Richard John Lee on a charge of trying, not to rob a bank, but to steal one.

Police said Lee broke into a motor home used as a mobile branch of the Bank of America and tried to make off with it. He managed to start the engine, but couldn't get the vehicle in gear, police said, so he asked for help from two service station attendants.

The fact the motor home had "Bank of America" painted on it in big letters and it was the wee hours of the morning, "aroused their suspicions," police said, and the mechanics called the officers who collared Lee.
(PHOENIX GAZETTE 1/30/73)

THIS CASE
IS SOLVED

Philadelphia (AP) This guy handed this note to the bank teller which read: "Play it cool. Put $20,000 in bag. I have a 25-hour bomb. P.S. 9 seconds left."

Teller Ann Camper fell to the floor screaming, and the robber fled with nothing.

He even left behind the note, which was a serious error because it was printed on the back of a telephone bill that contained a name, address and telephone number.

Two hours, later Clarence DeLoatch, 25, was arrested at his home.

"We don't get many notes from holdup men with return addresses," said Detective Capt. Thomas O'Neill.
PHOENIX GAZETTE 12/22/72)

IN THE END,
HE UPSET
THEM ALL

London (UPI) Douglas Faulkner, 22, could not make up his mind which of two girls to marry so he proposed to both of them, and found himself with two weddings on his hands.

Two days before he was to have married Susan Wood, 16, he confessed he had a second bride-to-be, and dashed off to change his special license and married Sandra Bradbury, 19.

"The trouble was that I didn't want to upset anyone. In the end I suppose I upset them all."
(PHOENIX GAZETTE 2/3/73)

CROWD URGES
SUICIDE LEAP
BY WOMAN

Dania, Fla. (AP) A jeering crowd urged a 27-year-old woman to jump from a 110-foot tower, then pelted police with rocks when they tried to rescue her.

Police used dogs to disperse the crowd of some 300 persons. Five officers received minor injuries before the woman was led to safety and taken to a hospital last night.

Friends said she tried to kill herself after becoming despondent over being fired from her job.

The woman's physician and two firemen helped talk her out of jumping.

Fire Chief John Lassiter said rock throwing increased as the firemen brought the woman down from the tower, and the crowd began to boo when they realized the woman would not jump.

A similar incident occurred at the tower Sunday when a man climbed to the top and threatened to jump. He was talked down by firemen as a crowd jeered and threw rocks.
(PHOENIX GAZETTE 9/27/73)

IDENTIFYING SOME POSITIVE FEMININE IMAGES IN FICTION

Barbara Lakin and Rosemary Whitaker, Colorado State University, Fort Collins

Through class study, our junior and senior high school English students are encouraged to become acquainted with a select group of works in fiction and drama, among them novels by Hawthorne, Twain, Dickens, perhaps Steinbeck or Fitzgerald, as well as a Shakespeare play or two, the Homeric poems, and a Greek drama. It seems to be generally believed that familiarity with these works is desirable, not only because they serve as an introduction to fine literature, but also because they provide a study of the patterns and directions of western civilization. Inevitably, in the course of teaching these standard works, we play a part in our students' cultural conditioning. By analyzing fictional characters, pondering their personalities, motivations, societal and familial roles, we explore with our students the crucial issue of personal indentification and destiny. What, then, are we saying to our young people? First, we note that in most of the writings, the protagonist is male. Huck and Tom free themselves from family and society in favor of adventure; Ulysses pits his strength and cunning against forces both natural and supernatural; Hamlet and Macbeth, though ultimately defeated, demonstrate magnificant heroism as they dare to defy the universe itself. Such characters serve to reinforce the message that our culture passes on to each generation of males: They must test themselves, for, as much as it is humanly possible to do so, they must control their own lives; and if they prove worthy, they must take command of the forces on this earth.

Of the few works with female protagonists that our students might be assigned to read, two are probably the most common--ANTIGONE and THE SCARLET LETTER. Certainly Antigone is as strong a character as any we find in literature, but the courage and independence she displays are not reinforced by female characterizations in other works we frequently assign. Shakespeare created several ambitious, independent women; yet the one of his strong female characters whom most students read about is Lady Macbeth. It is true that the overweening ambition she possesses belongs also to Macbeth and causes his downfall as well; however, he emerges as a tragic hero while Lady Macbeth is destroyed by her monstrous desires. As for Hawthorne's Hester Prynee, her destiny is simply to endure. Her strength lies in her passivity, her acquiesence to the laws and customs which have branded her with the scarlet letter.

We are not advocating that books be rejected for class study if they do not contain positive feminine images; quite the contrary, we believe that we must select with various purposes in mind, certainly not the least of these the desire to introduce our students to imaginative, finely crafted literature. Nor do we believe that our male students should be denied the strong male images that literature provides, for such images are necessary to their wellbeing. However, we are advocating the inclusion in our classroom studies of some works which present female images that will help our young women understand that it is their obligation and privilege, as much as it is that of the males, to know who they are as individuals and to determine what roles in society they wish to assume. We therefore submit for your consideration a few novels that would provide our women students with examples of feminine strength and determination. Furthermore, we assert that these works can serve as well as any we presently use to demonstrate the finest qualities of craftsmanship.

In our search for novels that present strong female images, the first writer that came to mind was Henry James. Perhaps more than any other novelist, especially American novelists, James assigns moral integrity and real courage to women. In

THE PORTRAIT OF A LADY, THE SPOILS OF POYNTON, THE BOSTONIANS, and DAISY MILLER, it is a women whose intellectual independence, moral integrity, and courage of her convictions elevate her far above anyone else in the novel. Wendy Martin argues, however, that despite his admiration for female integrity, James finally sees women as "victims." (Wendy Martin, "Seduced and Abandoned in the New World: The Image of Women in American Fiction," WOMAN IN A SEXIST SOCIETY, ed. Vivian Gornick & Barbara K. Moran, NY: New American Library, 1971, pp. 335-38). This is partially true of THE PORTRAIT OF A LADY and THE BOSTONIANS, less true of THE SPOILS OF POYNTON, and a sad but not uncommon misreading of DAISY MILLER. It reveals Martin's own entrapment by stereotypes. Why must we regard a woman who dies because of her choices as less heroic than a man? Why is she pathetic and he magnificently tragic? Daisy's honesty and courage endow her with at least as much heroic dignity as we find in Shakespeare's Hamlet. In fact, these two young people are remarkably alike and caught in similar tragic circumstances.

Like Hamlet, Daisy is isolated in a corrupt society. She gets no more guidance from her mother than Hamlet does from Gertrude. The "older, genteel generation" tries to teach her to be a simpering, blushing, silly female who hides her healthy desire for masculine companionship and admiration beneath a falsely modest exterior. When she, like Hamlet, "knows not seems" and tells these wise elders she considers such posturing ridiculous and dishonest, she leaves them no choice but to consign her to perdition. All but one of Hamlet's friends betray him. Daisy's only friend, Winterbourne, betrays her. He is incapable of understanding an open, strong-willed young woman. He assures himself that she has super-subtle intentions. Like Hamlet, Daisy loses in the end. The evil-minded appear to win. Daisy does the unthinkable: she goes, with a handsome young Italian, to see the Roman Colosseum by midnight, catches Roman fever and dies.

But Daisy is no more a pathetic victim than Hamlet, and she has the added virtue of not having hurt or destroyed anyone else. She may, indeed, be naive about the values of cultured European society and the Americans who ape this society, but she is not in any way a helpless waif swept to her sad destiny. She makes her own choices about what she will and will not do. She is hurt when "cut" by her "superiors," but she does not crumple; she neither changes her ways nor begs forgiveness. And at the end, she accepts the consequences of her choices with the same dignity that elevates Hamlet moments before his death. He says calmly, "The readiness is all." Daisy, when she fully realizes how badly Winterbourne has misunderstood her, says simply that she does not care whether she has Roman fever or not. And just as Hamlet wants Horatio to live to tell his story lest there be any misunderstanding, Daisy's last wish is that her mother convey a message to Winterbourne which she hopes will help him to understand her.

DAISY MILLER, then, is a piece of fiction that presents a powerful image of a courageous young woman who resists the falseness of everyone around her. And, fortunately--unlike most of James's works--it is short, not unduly subtle, and on a topic high school students identify with.

When we select novels from American fiction written between 1900 and 1940, we are likely to choose a work by Steinbeck, Fitzgerald, or Hemingway. In vividly expressing the disillusionment resulting from a loss of faith in traditional values and beliefs, these writers are unexcelled; however, their points of view provide few if any opportunities to read about characters, either male or female, who develop sufficient strength and courage to overcome whatever obstacles they encounter. The novels of Willa Cather and Ellen Glasgow provide such opportunities. In Cather's MY ÁNTONIA and Glasgow's BARREN GROUND, we meet female protagonists who face the realization that they must make a way for themselves in the world. These are not

"happily-ever-after" novels; rather they realistically portray individuals who, like most of us, are powerless to prevent their highest ideals and finest visions from slipping away, and must then learn to accept and use for positive ends whatever fate gives them.

MY ÁNTONIA is a study of immigrant settlement on the farms of the Midwest in the early years of the twentieth century. The narrator is Jim Burden, who as a boy journeys from Virginia to Nebraska to live with his grandparents. Their neighbors are mostly immigrant families, the closest being the Shimerdas, newly arrived from Bohemia. Jim and Ántonia Shimerda grow up together. Though she is four years older than he, they are close friends, sharing a love for the beauty they find on the prarie, and a yearning to live every day as fully as possible. But as they grow, the differences in their situations cause them to seek satisfaction in vastly different ways. Jim is nourished by the security his grandparents provide. They teach him to work and to plan, for there is never any question but that he will have the opportunity to fulfill his ambitions. After two years at the University of Nebraska, he goes to Harvard to complete his degree. Then after Law School, he becomes the legal counsel for a Western railway. In contrast, Ántonia cannot go to school at all. She must work: in the home and in the fields, she must help her bewildered, ineffectual parents to eke out a bare living. Unable to adjust to the harsh, strange life, her father kills himself. Then Ántonia "hires out," joining other immigrant girls in the nearby town of Black Hawk, where they serve as cooks, maids, and housekeepers. The Bohemian and Scandinavian girls send their wages back to the farms to be used to pay off family debts and to raise and educate the younger brothers and sisters. They go without schooling, but they learn to work, and they, too, have ambitions. Some, like Lena Lingard and Tiny Soderball, choose not to marry; they want independence, for they have had enough of family responsibilities. Others, like Ántonia, want to go back to the farms and give to their children the advantages they were denied. For Ántonia, the return to the farm is at first bitter but finally satisfying. After a separation of twenty years, Jim goes to see her and her family. Now a middle-aged woman, she impresses him more deeply than ever before, for he sees in her the triumph of a loving human being:

> She lent herself to immemorial human attitudes which we recognize by instinct as universal and true. . . . She was a battered woman now, not a lovely girl; but she still had that something which fires the imagination, could still stop one's breath for a moment by a look or gesture that somehow revealed the meaning in common things. She had only to stand in the orchard, to put her hand on a little crab tree and look up at the apples, to make you feel the goodness of planting and tending and harvesting at last. All the strong things of her heart came out in her body, that had been so tireless in serving generous emotions.

Like Cather, Glasgow writes of farm people, but her setting is Virginia and her characters are landowners, descendants of Scotch-Irish settlers who conquered the land, tenaciously hung on to it, and then passed it on intact. But the fields no longer flourish. The succeeding generations, ignorant of methods of crop rotation and fertilization, have worn out the land. Joshua Oakley and his sons Josiah and Rufus work very hard on their place, but they never make any headway. Life is simply survival. Eudora, Joshua's wife, works just as hard despite a "nervous affliction" which makes it impossible for her to sit in one spot more than a few minutes. Her only emotional outlet is her religion. Joshua and Eudora's daughter, Dorinda, is not like the rest of the family, for she has a restless, yearning nature. More disturbing to her than the poverty of the soil is the poverty within the souls of the other members of her family. At twenty, she dreams of boarding a train, meeting a stranger, and joining her fortunes with his. "And the train would rush on with them into the something different beyond the misty edge of the horizon. Adventure, happiness, even unhappiness, if it were only different."

The dream becomes a partial reality in the person of Jason Greylock, the son of a neighboring landowner who has been up north studying medicine. To Dorinda he is wholly delightful--handsome, amusing, and worldly. She contrasts him with Nathan Pedlar, the owner of the general store where she works, who has a face she likens to that of a clown she once saw in a circus. Her honest, perceptive nature forces her to recognize that Nathan is a prosperous, respected member of the community, while Jason dislikes the country and plans to leave as soon as his father dies and he can dispose of the land. Still she loves Jason wholeheartedly, finding joy in every moment with him. So total is her devotion that when he deserts her to marry the daughter of a wealthy farmer, she plans to kill him; but, as she stands before him, gun in hand, she cannot do it.

From this moment Dorinda begins to fight her despair. She runs away to New York City, where after bitter experiences, including the loss of Jason's child, she goes to work in a doctor's office. As she works and saves her wages, she learns farming from books and lectures. When she hears that her father has had a stroke, she returns to the farm and takes over. Labor becomes her life, and she makes it pay. She acquires a dairy herd, builds barns, plants new crops, and finally buys the surrounding lands of those farmers who never learned the new ways. Yet BARREN GROUND is not simply the story of Dorinda Oakley's triumph over adversity. Through her own efforts she makes a place for herself in a grudging world; yet she realizes that though she has gained satisfaction, she lives without joy. Eventually she marries Nathan Pedlar, who loves her despite her forthright admission that she does not love him. Their life together is prosperous and outwardly serene, though Dorinda's restless, questing spirit still persists. Her solution is activity; when all her hours are filled, she has no time to be discontented.

Dorinda never tries to deceive herself or anyone else. She knows that Jason's betrayal robbed her of her capacity for happiness. After Nathan's death, she ponders her relationship with him. "Could it be that she alone had failed to recognize the beauty of his character beneath his inappropriate surface? Had she alone misunderstood and belittled him in her mind?" Her awareness of the flaws within her own nature calls her to further endeavor. With increased fortitude, she continues to plant and harvest. "At twenty, seeking happiness, she had been more unhappy. . . than other women; but at fifty, she knew that she was far happier. The difference was that at twenty her happiness had depended upon love, and at fifty it depended upon nothing but herself and the land." When Jason dies, broken by drink and failure, she gives in momentarily to despair, but once again she gains strength from the earth. "While the soil endured, while the seasons bloomed and dropped, while the ancient, beneficent ritual of sowing and reaping moved in the fields, she knew that she could never despair of contentment."

Though Dorinda never realizes her vision, her failure is not without its own victory. At middle age she believes that the best of life is yet to come. In her preface to the novel, Ellen Glasgow sums up the value of coming to know Dorinda: Her story is universal, for she exists in every human being who has learned to live without joy, and in every person whose spirit of fortitude has triumphed over a sense of futility.

A contemporary novel that high school students would readily relate to is MARTHA QUEST, the first volume in Doris Lessing's five-volume saga, CHILDREN OF VIOLENCE. The book moves us away from the American scene to the Zambesi Valley in South Africa. The central figure in the saga--Martha--is an intelligent, introspective, willful woman whose entire life is a struggle with herself to be true to her own identity. This is not easy, not merely because Martha is the victim of a male-dominated society, but because of her divided self. Her life story fits the "quest for identity" or "initiation" story that is ordinarily associated with male

heroes. Like these young men, Martha not only struggles against outside social pressure but is tormented by her own inner clashes. One side of Martha delights in the "feminine." She likes clothes, enjoys the attentions of men, cannot resist a party. But her highly critical, penetrating intellect, whose one object for constant dissection is Martha, never gives her the freedom to indulge--even briefly--her feminine whims without feeling disgusted with herself.

The novel begins when Martha is seventeen, just at the end of her formal education, and ends with her first marriage. It ends, not on a note of resolution, but of more to come. This sense of being "left in mid-air" does not invalidate the book for a high school class for two reasons: one, the book has a powerful appeal for young readers because they can identify directly with Martha's experiences, attitudes, choices, and mistakes; and two, undoubtedly many readers will be tempted to go on to read to the end of Martha's life. Certainly, there is nothing to prevent the teacher from summarizing the high points in what is to come.

Martha Quest is the daughter of two unsuccessful people. Her father, ostensibly an English colonist farming in the Zambesi Valley, is in fact a hypochondriacal dreamer who barely scrapes a living out of the land. He comes to life only when given a chance to recall his experience in the front lines in France in World War I. Martha's mother wistfully but futilely tries to preserve her threadbare image of herself as a genteel Englishwoman. Martha, appalled by her parents, determines never to succumb to their fate.

Her only real guides are her own intellect and her reading. A friendship with two bright Jewish brothers, Solly and Joss Cohen, who live in the nearby town, stimulates her intellect with conversation and books--Havelock Ellis, Freud, H.G. Wells, Shelly, Whitman, etc. But Martha is a strangely wilful, cranky girl who seems determined to thwart whatever might be best for Martha. Like the Red Crosse Knight, she finds truth only by wandering for a long time in the Wood of Errour. She pretends sickness and refuses to take the all-important matriculation examination which everyone expects her to pass brilliantly. Thus she does herself out of a scholarship and a chance to go to the university. Because one of her mother's friends suggests Joss is sweet on Martha, she deliberately cuts herself off from him--the one person she admires and enjoys. Finally, she makes a decisive move. She goes to the city to work in an office.

The same pattern of doing things that affront her sense of what she wants to be is repeated. Only now she becomes more entangled with people--people she neither likes very well nor understands--and her choices lead her ever more into a life-trap not unlike that of her parents. Her style is much richer and gayer than theirs but equally as vacuous.

After dropping a secretarial night course in favor of partying, Martha finds herself temporarily the darling of the city's bright young social set. She works all day, heads immediately thereafter for the "Sundowner" (cocktail hour or FAC to Americans), and then dances and drinks until two or three in the morning. She never truly enjoys this life and constantly berates herself for not breaking out of it. She even tries a brief fling with a liberal political group which she correctly judges as absurd because their life-style belies their so-called political principles. Finally, Martha stumbles headlong into a doomed marriage to one of the young men in her social club. After the groom kisses the bride,

> The group then dissolved in tears, kisses, congratulations, and alcohol. In this manner, therefore, was Martha Quest married, on a warm Thursday afternoon in the month of March, 1939, in the capital city of a British colony in the centre of the great African continent. Afterwards she could remember very little of the occasion. She remembered a wild elation, under which dragged, like a chain, a persistent misery.

Though the book ends on this discouraging note, there is nothing depressing about it. We know that Martha has still a long way to go on her journey to self-hood. We sense that she will not long be able to ignore the persistent demands of her intellect. She will make more choices and more mistakes, but they will both be her own. She is not pathetic. Exasperating, yes! So much so that the reader may want to shake her. But from the first page on, the reader knows this is a woman who will shape her own destiny. When she suffers the consequences of her mistakes, there is no tugging at our heartstrings for "poor Martha."

These four works provide strong feminine images. Yet it is surprisingly difficult to find such books, especially where you might most expect to find them--among today's crop of books by women about women. Joyce Carol Oates, Sylvia Plath, and Joan Didion give us "victims," not "choosers" or "seekers." We did consider, however, two last books which might be included on an optional reading list: Agnes Smedley's recently revived DAUGHTER OF THE EARTH (originally published in 1929) and Gail Parent's SHEILA LEVINE IS DEAD AND LIVING IN NEW YORK. Smedley presents what is probably the most positive portrait of a woman that can be found in current literature. Based on her own life, the novel traces the evolution of a poor young child from a frontier town through the stages of tobacco stripper, waitress, Berkeley and New York student, teacher, career woman, and finally, revolutionary in China. No matter what one's opinion of her politics, her strength and courage show how remarkable women can be. The comic vision of Parent's book makes it distinctly up-beat even though Sheila suffers all the indignities traditionally considered "tragic" for a woman. She is fat, ugly, and cannot--no matter how hard she tries--"catch a man." She finally decides to commit suicide. In keeping with the rest of her life, she fails. Her elaborate efforts, such as stamping her mail "deceased" and returning it to the sender, and selecting just the right people to officiate at her funeral, are thwarted when the most men she has ever had in her apartment--the rescue squad--burst in just as she enters the twilight zone. Lying in her hospital bed, knowing she has not gone to a Warren Beatty-filled heaven, her last words in the novel are: "Mom, Dad, Rabbi, listen. I don't want to die. I want to date! I hope to god somebody put the door back on my apartment."

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UPDIKE AND THE CONCERNED READER

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Educators have so frequently made elaborate statements about "meeting the needs and interests of students" that the assertion frequently goes unexamined or blithely accepted without understanding what is being implied. Obviously, few literature teachers will quarrel with the issue that student needs ought to be fulfilled and that the teaching of literature is greatly facilitated by tapping students' interests. What is not recognized frequently, however, is the distinction between what young people are interested in and what they are concerned with. A student may well express an interest in, say, rock musicians, but this may well be a facade for a deep concern in success or notoriety. The same, of course, is true for all of us. We may say we are interested in investing in the stock market, but we are revealing a much deeper concern for our financial security and simple monetary gain.

The short fiction of John Updike can provide the literature teacher with an excellent tool for penetrating the interests and the concerns of students. In THE SAME DOOR (Fawcett Crest, 1959), THE MUSIC SCHOOL (Fawcett Crest, 1967), and PIGEON FEATHERS (Fawcett Crest, 1969), Updike reveals his tremendous craftsmanship, but also explores four common themes intimate to students' concerns: the disillusionment of maturity, modern dislocation of sensibilities, lost spiritual faith, and the erosion and permanence of love. A quick inventory of students' interests will quickly indicate a concern for fulfilling their dreams as adulthood emerges. Updike shuns nihilistic despair for a shadow of hope, but his characters are often trapped by their miscalculations or their inability to focus their efforts effectively.

College students are often vitally interested in establishing clear relationships with the opposite sex, but this concern for defining the nature of love and sexuality frequently is not dealt with in literature classes. Updike's story, "Ace in the Hole" (S.D., p. 19), reflects the ill-founded love of a young couple not long out of high school. Love, as Updike sees it, either glorifies a lost past or remains hopeful of a distant future; in the present, it often fails. "Ace" Anderson has just been fired from his job because he has had an accident with his employer's car, and to soothe his wounded pride, he plays old rock-and-roll tunes loudly on the car radio, keeping the beat on the car's accelerator. He stops at his mother's home to pick up his baby daughter and is told that his high school basketball scoring record has been broken. He returns to his apartment, dreading his wife's reaction to another lost job and consoles himself by drinking a beer. When his wife, Evey, returns from work and learns of the job, they engage in an acrimonious argument over Ace's irresponsibility. To woo his wife into better spirits, Ace turns up the radio and begins to jitter-bug with her. It is only in these nostalgic memories of past high school dances and basketball glory that the young couple can find any semblance of happiness and compatability:

> He could feel her toes dig into the carpet. The music ate through his skin and mixed with the nerves and small veins. He seemed to be great again, and all of the other kids were around them, in a ring, clapping time. (S.D., p. 27)

If young love is not fulfilling among aging high school heroes, neither does it improve for older couples who fail to understand each other's sensitivity. In the story, "The Crow in the Woods," (P.F., p. 152) Jack and Clare clean the house briefly after having guests and retire to make love even though it is late. In the morning Jack rises to take care of their child and finds an overwhelming beauty in the freshly-covered snowy landscape. His wife rises "wrapped in a blue cocoon that made her body shapeless, her face white." As she prepares breakfast, he sits awed at

the whiteness of nature and is suddenly alarmed by a black crow which enters his field of vision and attempts to land in one of the snow-covered trees. However, when he calls her name, her response is completely oblivious to his feelings and thoughts, and she retorts, "Eat your egg." The only link of communication open to them is the gratification of lovemaking; any dream of spiritual sharing is reduced to a physical denominator.

To Updike, it is not the man or the woman who causes, or suffers from, eroding love, rather it is both parties who must endure its unpleasantness. In "Giving Blood" (M.S., p. 18), Updike introduces Richard and Joan Maple who appear in each of his volumes of short stories. The Maples are as American as their name suggests, and with their marriage, Updike explores many facets of love. The Maples have four children and a marriage nine years old, "which is almost too long." Richard and Joan are living near Boston and feel compelled to go into the city to give blood for an ailing "sort of cousin." As they drive, Richard and Joan recount the promiscuous behavior of the other at a party the previous night. Their attacks are merciless, but the experience of giving blood simultaneously, however, somehow rejuvenates their feelings of love for one another. Rather than return home, they decide to stop for lunch. Their intimate concern for each other is short lived, as Richard admits, "I don't really understand this business of giving something away and still somehow having it" (p. 33). Just as with blood donation it is with their love; Richard is incensed by finding only a single dollar bill in his wallet. Joan sums up the situation by saying, "We'll both pay," which is proven by their lives. They both pay with unhappiness the cost of their inability to share love, to give of themselves and still somehow have.

Such a tremendous cost in human sensitivity is clearly drawn in "Twin Beds in Rome" (M.S., p. 62). Again it is the Maples who are suffering from the anxiety of a severely strained marriage. Having considered separation for some time, they take a trip to Rome, hoping to restore ballast to their relationship or abandon it. However unbalanced their marriage, their physical desires have kept them together:

> And their love-making, like a perversely healthy child whose growth defies every deficiency of nutrition, continued; when their tongues at last fell silent, their bodies collapsed together as two made kings. Bleeding, mangled, reverently laid in its tomb a dozen times, their marriage could not die. (p. 62)

They arrive at their hotel to discover that only twin beds are available, and being unprepared to search elsewhere, they accept the room. When they go sightseeing, Richard develops sore feet, and after buying new, more comfortable shoes, he gets a stomachache. He rests for a short time and later the couple's behavior changes, and they are once again gay together. But seeing each other happy, they feel reluctant to part.

In the ruins of ancient Rome, Richard and Joan are forced to examine the ruins of their own marriage. They begin to see each other in the same light as when they met, but it is clear there are certain irreconcilable differences between them. Joan says, "Darley, I know what's wrong with us. I'm classic and you're baroque" (p. 69). So they are left to exist in disharmony, their hopes of finding a resolution to their problems blocked by their own inability to change. Updike underscores the human disenchantment which frequently resides in the marriage, where couples prey upon each other's weaknesses instead of building their strengths. The American dream of the happily united nuclear family often becomes a mockery of carrion self-satisfaction. Where significant human relationships fail, a loss of the transcendent meaning of life is inevitable.

Students in the last few years have shown only too clearly their concern for finding meaning in what they do. They see the world burdened by its depersonalization and the superfluous and have questioned contemporary society. Updike investigates

the loss of human sensibilities in "Toward Evening" (S.D., p. 52). Rafe, the young protagonist, rides a bus up Broadway, and the numbers of the buildings take on historical significance:

> The clearly marked numbers on the east side of the street ran: 1832, 1836, 1846, 1850 (Wordsworth dies), 1880 (great Nihilistic trial in St. Petersburg), 1900 (Rafe's father born in Trenton), 1902 (Braque leaves Le Havre to study painting in Paris), 1914 (Joyce begins Ulysses; war begins in Europe), 1926 (Rafe's parents marry in Ithaca), 1936 (Rafe is four years old). Where the present should have stood, a block was torn down, and the numbering began again with 2000, a boring progressive edifice. (p. 53)

Rafe stops, realizing his thoughts and diverts his attention to a bird mobile he has bought for his daughter. But when he brings it home, his wife is disappointed with the cheap, plastic birds, and his daughter disregards the toy completely. Lifelessly, Rafe and his wife try to carry on a conversation in their high-rise apartment kitchen. Rafe is served "his favorite everything" for dinner, but he looks out across the city in disenchantment. The only visible thing is a huge neon baking oil sign, blinking in red and white. Rafe recreates the mindless bureaucratic procedure in his mind that may have surrounded the construction of the sign. Man is broken, left less human, because of mechanical ingenuity; he has lost his sense of unity between the universe and himself. The only consolation for the lonely man, Rafe, is a mocking neon sign, alternating in obscene colors, empty of any human response he may seek.

Updike deals with other "good men" of the city, but they are also too involved or appeased by routine to be fully aware of the life that surrounds them. In "A Gift from the City" (S.D., p. 122), James and Liz occupy an apartment in New York City. A Negro visits Liz while Jim is at his office; after the black man relates a story of moving his wife and seven children from North Carolina, Liz gives him ten dollars. When Jim hears of the situation, he tells his wife, "You were a wonderful Christian. I'm proud of you" (p. 124), but he is fearful that the man will return. Jim believes in "democratic marriages" and John Wayne movies, but he is ridden by a nearly paranoiac fear. His apprehensions materialize, however, as the man returns, and because of his wife's insistence, Jim gives the man more money. The Negro returns once more with a story of being unable to find a job, but this time the maid turns him away. Because the man does not return, Jim and Liz are convinced that "he <u>was</u> a crook."

Whether or not the black man was a con artist, Jim is able to clear his conscience of any sense of obligation: "'Thank God,' he said, and they never saw the Negro again and their happiness returned" (p. 141). The pseudo-liberal white conscience was now freed, and just as Jim's name is not associated with the shaver head he has designed for his company, "James' anonymity had been honestly purchased," he is free from obligation to any human being, not knowing them, and unknown to those he may meet. Updike is suggesting here that the city-dweller can be satisfied only when disentangled from his fellows. Loss of individual identity and personal integrity are the products of a mass society guided by ethics grounded only in self-interest and conformity.

Updike's theme of the clash between the individual and society can perhaps best be seen in "The Hermit" (M.S., p. 177). Stanley, a middle-age janitor retreats to an old cabin in the woods, which closely parallels the present fad of camping and returning to the land. When told by his visiting brother that his family considers Stanley a hermit, his response is simply, "I hadn't thought of it that way" (p. 181). Stanley slowly gains a mystical union with nature and, as a result, he becomes less ego centered until he breaks his only mirror and buries it in the earth.

His transition to a feeling of serenity is a slow process of de-culturation, which Stanley experiences with pain. He continues to attempt to align himself with nature, and in a few months his powers of observation change as he "never saw so much." He bathes himself in a small spring-fed stream, but it is only wide enough for his body and a few inches deep. One day after bathing, he becomes aware of a small boy from the nearby community watching him. Stanley sees the boy turn to run, and he wants to allay the boy's fears; the boy, however, escapes.

Stanley's intuition has led him to a cognizance of the harmony of his own spirit with nature, but society once again intervenes as Stanley sees men coming to remove him from the property. His act of communing with nature is taken as an act of madness in the twentieth century. All of his efforts to develop his perception of the unity of things is crushed by modern society which does not understand or tolerate individual deviations from the norm.

Updike's concern for meaningful survival in the modern world is closely related to his faith in God. While it may be true that fewer students today have a high regard for orthodox religions, the growth and popularity of such groups as the Hara Chrisnas and Bahais indicate a deeply rooted concern for man's relationship with a godhead. Updike persists in his belief that man needs faith in the divine to find meaning in his life. Updike, himself, was raised with a deep regard for orthodox religions, and with age, he has questioned the need for faith and viable morality. Surrounded by existential writers who frequently view the world as devoid of morality or human objectivity, Updike persists in his belief.

Updike characters frequently grapple with the problem of faith and moral confusion inherent in the search for individual belief in the existence of God. Orson Ziegler, in "The Christian Roommate" (M.S., p. 99) is a bright college freshman from South Dakota who finds his Harvard roommate, Hub Palamountain, his antithesis. Orson is "bright, gangling, provincial," while Hub approaches everything with an eccentric frenzy. Hub studies Yoga and eastern religions, practices vegetarianism, and is a conscientious objector. He gets mediocre grades, but tries to experience as much as possible, reserving a certain period each day for meditation and prayer on the floor. Orson fails to understand Hub's unorthodox behavior such as tearing up draft board letters unopened and stealing a parking meter; Orson, the paragon of academic intensity, loses his stability for a short time and considers going to the mental health center.

Later in their lives Hub is in Africa as a "combination missionary, political agitator, and soccer coach." By contrast, Orson has become exactly the doctor and family man in South Dakota he has always wanted to be, but he has lost his faith: "He never prays" (p. 123). His zealous goal-oriented habits have suffocated his faith in a supreme being.

Orson is one of several young men who must ponder their role in life and resolve their search for faith. Updike insists that moral obligations do exist and that by transcending his animal nature, man aspires to a position of nobility guided by moral choices. In "Lifeguard" (P.F., p. 146), a student of divinity who spends his summers as a resort beach lifeguard meditates upon his theological studies as he observes the people on the beach. The narrator contemplates "the terrifying attempts of Kierkegaard, Berdzaev, and Barth to scourge God into being" (p. 146), but he is troubled by a modern emphasis on good works. His concern is furthered by simply the tremendous numbers of people he sees each day.

The lifeguard finds it a troubling experience to inhabit his chair marked by a white cross, particularly on Sundays, as the crowds do not attend church services

and "have lost the ability to sing or the willingness to listen" (p. 151). The young man is able to maintain his contact with heavenly truth through his studies, but the crowd only has access to the word of God through an occasional transistor radio tuned in to a transcribed sermon. Yet, in spite of the crowd's seeming disinterest or ignorance, he commands the people to "be joyful," knowing that salvation awaits those who surrender themselves to the powers of faith. The lifeguard knows that the person who ventures far out on the risk of faith will be saved and he prepares from his studies and observations to face the unknown in the struggle to save souls.

Deeply rooted in Updike's works is the affirmation that rewards await the faithful and perceptive. Joy can be found in the small things of temporal existence, as is stated in the two-page story, "Archangel" (P.F., p,118). Here the Archangel implores, "Do not be afraid," the offer of grace is ever-present. Man's dilemma resides in his inability to sense God's presence and the consequential loss of faith, which can afflict young and old. In "Pigeon Feathers" (P.F., p. 84), David Kern at the age of fourteen loses his faith, but as his name, Kern, meaning in German "kernel," suggests, it is resurrected in a more substantial form.

David reads H.G. Wells' THE OUTLINE OF HISTORY and finds the name of Christ mentioned only as a political agitator, and he begins to question the whole idea of an afterlife. He pursues the matter with a Lutheran minister, but is thoroughly dissatisfied with his innocuous response. David gets a similar answer from his parents, and by this time, David is completely disconcerted, and prays for a sign of God's existence. No sign appears, and David's doubt is confirmed. It is not until he is asked to kill some pigeons roosting in their barn that David's faith is again established. David shoots six of the birds, and as he buries them, he notices the intricate design of the feathers: "the feathers in turn were trimmed to fit a pattern that flowed without error across the bird's body" (p. 105). The pigeons had given him "the hint, the nod," he had prayed for so desparetly. David is left in "controlled rapture."

As "Pigeon Feathers" is the title of Updike's second collection of short fiction, he leaves the reader with a feeling of hope. The patterns of the world around us offer repose from fear and faithlessness. Updike insists the dream of faith is within reach.

For Updike's protagonists, however, this realization is too entangled in the world's complexities for them to come to enlightenment. In the title story of THE MUSIC SCHOOL (p. 138), Alfred Schweigen tells the reader that he exists in time and has lost hold of circumstances which control him. He contemplates the forced compliance to a change in the churches communion ritual and the senseless murder of an acquaintance. Both he and his wife visit a psychiatrist to mend their crumbling marriage. Nothing has significance in his life: "Each moment I live, I must think where to place my fingers, and press them down with no confidence of hearing a chord" (p. 142). Alfred has no way of giving his life form and is adrift in a stream of humanity. His only place of contentment is the music school in the church basement where his daughter takes her lessons; here he can vicariously share her satisfaction in gaining mastery over a small segment of her world.

Thus, for Updike, life does hold fulfillment and the rewards of faith, but only for the individual who can extricate himself from the circumstances which buffet his beliefs. God exists for the person who can remain in steadfast faith despite the frustration of continual searching.

These adult perceptions require the accumulated knowledge of all past experiences, but insight does not come as revelations as they do in youth. The experiences

of youth, however, lay the foundation for an adult perspective and establish the path to fulfillment. Updike deals very effectively with the theme of youth emerging into adulthood. Many such stories are autobiographical in nature, which reflect the intensity of Updike's early experiences. In most of these works, the protagonist becomes aware that his life is separate from his parents and has a validity of its own. Updike uses the small town of Olinger, Pennsylvania as the setting for many of these stories in all three collections. Olinger is very similar to Shillington where Updike grew up, and the lives of the protagonists coincide closely to his.

In the story, "Flight" (P.F., p. 41) which is set in Olinger, Updike creates a character whose background resembles his own very closely. Updike's mother was apparently driven by a fierce ambition and did a great deal to encourage John to strive toward success, rising above the standard of his peers. His father was a math teacher, known for his unorthodox teaching methods. And so it is with Allen Dow of "Flight." Allen's mother feels that all of Olinger's citizens are trapped, "Except you, Allen, you're going to fly" (p. 41). Allen's father teaches math, and at age seventeen, Allen falls in love with a very plain girl, Molly, whom his mother despises. Allen and Molly participate in a debate contest where Allen makes a fool of himself; during the train ride home, he learns "what it was to bury humiliation in the body of a woman" (p. 50), though their relationship remains pure. Allen continues to see Molly in spite of his mother's disappointment in his choice. Finally in a bitter argument, Allen admits, "All right. You'll win this one, Mother; but it'll be the last one you'll win" (p. 56). Allen's mother's only response is "Goodbye," as she knows that Allen has learned to fly and will escape what she perceives as the mediocrity of Olinger.

The journey to maturity, however, is a troubled one burdened by mistaken values and wrong judgments. William Young in "A Sense of Shelter" (P.F., p. 63), as a high school senior, has his heart set on a great college career. Because of his tremendous self-centeredness, William views the two v's of bus tire tracks as a representation of his initials. He has thoughts of kingship and hums the lines of an old song:

If I were a king, dilly dilly
You would be my queen.

William's chosen queen is Mary Landis even though they are only friends. William approaches her in the hall and tells her he loves her. Her response is a pleasant, "you never loved anybody" (p. 73), and she is right. William cannot love because it is stormy and uncertain; he seeks shelter in ideas of greatness and renown. Because of his intense ambition, William has to give up his dreams of finding his queen.

Painful as these encounters might be, the young man (Updike has no youthful female protagonists) who opens his sensitivities to the world gains insight from experience. John Nordholm of "The Happiest I've Been" (S.D., p.161), attends an all-night party but refrains from the abandon drunkenness of his peers. Early in the morning, he finds himself holding a sleeping girlfriend, and later on a trip to college, a friend allows John to drive while he sleeps: "twice since midnight a person has trusted me enough to fall asleep beside me" (p. 175). John realizes his life is beginning and his ties with home are being severed: "We were on our way. I had seen a dawn" (p. 173). He has gained a new sense of maturity through this seemingly insignificant experience.

Updike, with his diverse talents, explores in his fiction many of the dilemmas that lie at the heart of student concerns. While students may express interest in a wide array of contemporary topics, Updike presents the opportunity to delve into the hopes of all men to attain self-fulfillment. Updike's short works suggest that

man has the potential, and occasionally the insight to reach his dreams; however, human tragedy remains the distillation of the life not pondered or unfocused. It remains the responsibility of the literature teacher to move through random interests of young people and draw their feelings regarding more humanistic concerns into perspective.

TEACHING THE SEARCH FOR IDENTITY THEME IN SIDDHARTHA BY A TRIADIC ANALYSIS

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According to Northrop Frye's DESIGN FOR LEARNING, a committee of teachers in Toronto concluded that one of the basic principles of the structure of literature is found "in different forms and recurrent themes." (Northrop Frye, ed., DESIGN FOR LEARNING, Toronto: U of Toronto Press, 1962, p. 35) Obviously, the theme of self-identity is not new in literature, but even when one deals with themes which have already been examined, it is possible that a new treatment may open up new perspectives. Through the following analysis of Herman Hesse's lyrical novel, SIDDHARTHA, I would like to suggest a method by which students and teachers may possibly study the "identity" theme in this novel and perhaps other works which deal with the same theme.

The quest for identity and self-fullfillment is one of Herman Hesse's major literary themes. This quest may be described as one's attempt to define himself as a certain kind of person, to discover his place among others, and to realize the necessity of community with the world. The literature concerning Hesse's most popular novel in the United States, SIDDHARTHA, clearly indicates that it is his most unified tale of an individual's quest for identity. In his evaluation of SIDDHARTHA, Eugene F. Timpe says, "The problem simply stated is how can the hero, in spite of numerous difficulties find his way to Ultimate Happiness?" (Eugene Timpe, "Hesse's SIDDHARTHA and the Bhagavad Gita," COMPARATIVE LITERATURE, XXII, Fall, p. 350)

In dealing with Siddhartha's "way to Ultimate Happiness," Hesse operates within a traditional, religious view of the process of individuation. This process is the triadic view of individual growth which is described by Hermann Hesse in his essay, "A Bit of Theology," and elucidated by Theodore Ziolkowski in his work, THE NOVELS OF HERMANN HESSE: A STUDY IN THEME AND STRUCTURE. This triadic view of individual growth closely parallels the Christian concept of man's original state of innocence, his fall from grace, and then his redemption. Regarding this triadic pattern of development for which Hesse disclaims originality, he writes in his essay: "'The course of humanization begins with innocence (paradise, childhood, a pre-stage without a sense of responsibility). From there it leads into guilt, into the knowledge of good and evil, into the behests of culture, morality, religion, human ideals.'" (Hermann Hesse, "Ein Stuckchen Theologie," GESAMMELTE SCHRIFTEN, VII, pp. 388-402, cited by Theodore Ziolkowski, THE NOVELS OF HERMANN HESSE: A STUDY IN THEME AND STRUCTURE, Princeton, Princeton U Press, 1965, p. 54) This knowledge leads the individual to a state of despair which ultimately leads either to downfall or to the Third Kingdom described by Ziolkowski as:

> an eternal realm of spiritual values that exists independently of the everyday world, a realm that occupies modally the same position as the Christian millenium; that is it represents a return to grace after the fall from innocence. Instead of being a third stage in the future, it exists simultaneously with the second stage of despair, but on a totally different level of being. In other words, the Chiliastic world has been internalized, and it can thus exist in the present. (Theodore Ziolkowski, THE NOVELS OF HERMANN HESSE: A STUDY IN THEME AND STRUCTURE, Princeton: Princeton U Press, 1965, p. 37)

It is the attainment of this Third Kingdom which we shall see ends Siddhartha's quest for identity.

Siddhartha, the name often ascribed to the Buddha, begins his quest for identity when, after realizing that the love of his parents, and his friend, Govinda, and the

concerns of his teachers cannot always bring him happiness, he begins to feel the seeds of discontent. We do not see Siddhartha in the initial stage of childhood delight for when we meet him he has already begun "to feel the seeds of discontent within him." (Hermann Hesse, SIDDHARTHA, trans. Hilda Rosner, New York: Vail-Ballow Press, 1957, p. 5. All subsequent references to the novel will be to this edition.) Siddhartha's childlike stage is merely implied. For example, it is implied in Siddhartha's thoughts when he is visiting one of his pleasure gardens:

> When had he really been happy? When had he really experienced joy? Well, he had experienced it in the days of his boyhood, when he had won praise from the Brahmins, when he had far outstripped his contemporaries, when he excelled himself at the recitation of the holy verses, in argument with the learned men, when assisting the sacrifices. (p. 84)

Siddhartha, "the beloved, the magnificent," (p. 5) had delighted and made everyone happy, but Siddhartha was not happy. Siddhartha's unhappiness finally leads him to the conclusion that he must find the answer to the only important thing within himself.

Consequently, he abandons his family and caste and joins a group of ascetic Samanas in an attempt to find "the great secret." (p. 15) Siddhartha learns many things from the Samanas, "but although the paths took him away from Self, in the end, they always led back to it." (p. 17)

After three years of practicing a life of ascetic denial, Siddhartha is still dissatisfied. He sees that his goal is not attainable through the ascetic life. He realizes that he must learn from experience. However, at the request of his friend, he leaves the Samanas and seeks out the Gotama, the illustrious Buddha, in order to hear his teachings. After listening to the teachings of Gotama, Siddhartha realizes that the teachings teach much, but there is one thing it does not teach: "it does not contain the secret of what the Illustrious One himself experienced." (p. 36) The teachings of Gotama only show Siddhartha that he must go his own way, for Siddhartha desires experience which Gotama cannot give.

Thus, Siddhartha has passed through his first stage of development by experiencing first, the delight of childhood, then the seeds of discontent, and finally renunciation of all doctrines and teachers. Now, alone, he goes his solitary way.

Following the initial loss of childhood innocence, the triadic pattern of Siddhartha's development is characterized by his introduction into a world of conflict which begins with a state of isolation and loneliness. Siddhartha has left the grove of the Illustrious One and his former life behind. As he journeys toward the discovery of Self, Siddhartha spends a brief period of time reflecting upon his past and his future. He realizes that his is no longer the same and that, although in the past he had desired teachers, he can no longer accept teachings even from the wisest teacher, the Buddha. He knows now that the way to knowledge of oneself lies through one's own experiences. Therefore, realizing that the meaning of life is not hidden, he sets out to discover the secret of Self. He knows now that he cannot return to his home and his father. He is no longer a youth; he is a man who must begin life anew.

Subsequent to this period of isolation, Siddhartha embarks on a sensory life. In order to enter the world of the senses and gain experience himself, Siddhartha perceives that he must cross the river, go to the city and devote himself to the realm of the senses. A dream which Siddhartha has the night before his departure in which he embraces his friend, Govinda, but in which he is Govinda no longer but rather a woman from whose breast he drinks milk which tastes "of woman and man, of sun and forest, of animal and flower, of every fruit, of every pleasure" (p. 51) signifies Siddhartha's

perception of the necessity of immersing oneself in both worlds.

The river, which is the central symbol of the book, is the boundary between these two worlds, the world of thought and the world of the senses. It is a symbol of oneness and timelessness. It is a "realm of pure existence in which all things exist in harmony." (Ziolkowski, p. 157)

Siddhartha entreats the ferryman, Vasudeva, who loves the river above all else, to take him across the river, and after having crossed the river, Siddhartha's introduction into the sensory world manifests itself first in sexual awakening. At the edge of a brook he encounters a young woman who offers herself to him. But, although he desires her, he has never touched a woman before and something within him forbids him.

Thus, he continues on his way. Just on the outside of a large town he watches a procession consisting of servants, maids and a beautiful woman; he discovers that she is Kamala, a courtesan whose name is probably derived from the word Kama, the Hindu god of love and desire.

Seeking to learn from her, Siddhartha goes to her, but he discovers from her that he must have worldly success to be her lover. Therefore, she directs him to Kamaswami, a rich merchant, whose name is the Hindu word for "master of sensuous and material pleasures of life." (George Wallis Field, HERMANN HESSE, New York: Twayne Publishers, Inc., 1970, p. 79) From Kamaswami, Siddhartha learns many things, and thus he becomes a wealthy man.

But although Siddhartha is successful in business, his heart is not in it. It is only useful to him to provide money for Kalama. Siddhartha lives the life of the "world" without ever belonging to it.

After a few years, he realizes that he is not nearing self-realization. He has merely been playing a game which sometimes gave him pleasure, but for Siddhartha the game has been all too easy to play. He has spent all these years without a goal. He had tried to be like other people, but their goals and satisfactions were not the same as his. He had experienced contentment with small things, but he had never really been satisfied.

Following his realization of the futility of this life, Siddhartha revolts against the world of the senses as he had against the world of the spirit. Consequently, he leaves the town, never to return. The second stage of his development has thus far led him through a state of isolation and a life of sensual pleasures.

He now enters the third phase of his second stage of development--his struggle to overcome guilt. Full of misery, self-hate and despair, Siddhartha returns to the river. At the peak of his despair, he contemplates suicide, but from the past he hears a sound--the holy Om, "Perfection." (p. 90) At the moment he hears this word, he realizes that escape by suicide is impossible for him. He then falls into a deep sleep, and during this sleep Siddhartha's illusionary Self died leaving him prepared to continue his search for his true Self.

The third and final step toward individualization leads one toward the Kingdom of Redemption, but before Siddhartha can enter the Third Kingdom where all things exist in harmony and unity, he must end his self-hate and learn to love all.

Siddhartha had begun by seeking his dharma in ascetic denial among the life of the Samanas. There he learned that living this life and accepting the teachings of

others did not lead to the knowledge that would reveal his true Self. Then still seeking to understand himself, he had turned to a life in the world of sensory pleasures. Now, after having left this transitory life of appearances where he could love no one, he finds that he is filled with love for everything:

> And at that moment, in that splendid hour, after his wonderful sleep, permeated with Om how could he help but love someone and something. That was just the magic that had happened to him during his sleep and the Om in him--he loved everything, he was filled with joyous love towards everything he saw. And it seemed to him that was just why he was previously so ill--because he could love nothing and nobody. (p. 96)

As he reflects upon the path he has taken to reach himself, Siddhartha feels great happiness. He knows now that his life as an ascetic and then as a pleasure seeker have both been necessary in order to bring him back to a new and higher kind of innocence to which a knowledge of good and evil now has been added. Now he is ready to continue his search regardless of where it leads him. He remembers:

> Is it not true, that slowly and through many deviations I changed from a man into a child? From a thinker into an ordinary person? And yet this path has been good and the bird in my breast has not died. But what a path it has been! I have had to experience so much stupidity, so many vices, so much error, so much nausea, disillusionment and sorrow, just in order to become a child again and begin anew. But it was right that it should be so; my eyes and heart acclaim it. I had to experience despair, I had to sink to the greatest mental depths, to thoughts of suicide, in order to experience grace, to hear Om again, to sleep deeply again and to awaken refreshed again. I had to become a fool again in order to find Atman in myself. (p. 98)

Although Siddhartha recognizes the necessity of his existence within the "foolish empty life," (p. 99) of the senses, he is now pleased with himself that he has abandoned this life, and consequently, he has ended his self-detestation.

The new Siddhartha decides to stay by the river, the symbol, according to Ziolkowski, of "the goal of simultaneity and totality that Siddhartha aspires to achieve." (Ziolkowski, p. 165)

Vasudeva, the ferryman who had once taken Siddhartha back across the river to a city, now pilots Siddhartha back across the river to a new beginning. The two worlds of the spirit and the senses are finally synthesized for Siddhartha on the banks of the river. He spends the first part of his life on one side of the river in the realm of the spirit, the next part of his life on the other side in the realm of the senses, and the last part of his life <u>on</u> the river.

Vasudeva invites Siddhartha to live with him and to learn from the river. Subsequently, Siddhartha lives happily with Vasudeva, and he continually learns from the river. However, as Ziolkowski says, this knowledge at first is of no real significance to Siddhartha for "it must be conditioned by love." (Ziolkowski, p. 132)

This feeling of love yet unexperienced by Siddhartha is finally revealed to him through his live for his son. Unknown to Siddhartha, on his last visit to Kamala she had conceived his child. Many years later on a pilgrimage to see the Illustrious Buddha, Kamala and her son come to the river. Here, while resting, Kamala is bitten by a snake. Vasudeva finds Kamala and the boy and brings them to his hut where she dies. Siddhartha realizes that the boy is his son, and after Kamala's death, he keeps the boy, cares for him and loves him dearly. However, the child is extremely spoiled, and he brings no happiness to Siddhartha, only sorrow. Despite the gentleness and love of his father, the boy only wants to get away from his father and to return to the city.

Vasudeva implores Siddhartha to let the boy go and live his own life. He reminds Siddhartha of his own break from his father, but despite Vasudeva's advice, Siddhartha will not give up his son. Finally, the boy rebels and runs away. Siddhartha goes in search of the boy, but he soon realizes that his search is foolish and that he must let the boy go his own way. Nevertheless, his love for the boy is the first pure love he has experienced. At this point Siddhartha attains true love of mankind. He now regards ordinary people as his brothers and "their vanities, desires, and trivialities no longer seemed absurd to him; they had become understandable, lovable, and even worthy of respect." (p. 132) To Siddhartha these people lacked only one thing and that was "the consciousness of the unity of all life." (p. 132)

One day when his suffering is particularly great, Siddhartha decides to cross the river to find his son, and as he looked into the river, he perceived that he could not spare his son the pain of self-discovery for no two people follow the same path to the Self. He returns to the hut, and Vasudeva leads him to the river and together they listen. From the voices in the river Siddhartha perceives the totality of life, his wound is healed and his Self merges into unity.

When Siddhartha reaches this stages, Vasudeva dies, for Siddhartha is ready to take his place.

In the last chapter of the book, Siddhartha's old friend, Govinda, passes by one day in search of the old ferryman. Govinda is now an old man, but he is still a "seeker," for he has not found peace in a completely ascetic life. He seeks advice from Siddhartha, now the old ferryman, and regarding doctrines and beliefs, Siddhartha explains to Govinda that he had turned his back on them early in life, but since that time he has had many teachers--Kamala, Govinda, the river, and Vasudeva. However, he has had to transcend all his teachers in order to complete his development. He has also learned that "in every truth the opposite is equally true." (p. 144) He explains his final achievement of unity by showing Govinda a stone and explaining that he loves and respects it because "it has already long been everything and always is everything." (p. 146) He has attained love and devotion for All.

Siddhartha, whose name is Sanskrit for he who has achieved his goal, like the Buddha, has found peace and harmony with all things. As Ziolkowski declares, "He has reached fulfillment by affirming the totality of the world and accepting it as part of himself and himself as part of the development of the world." (Ziolkowski, p. 169)

Thus, through a triadic analysis consisting of 1) Innocence: Paradise; 2) Despair: World of Conflict; and 3) Freedom: Kingdom of Redemption, we see that Siddhartha has approached the Third Kingdom and true identity first, because he has followed his innermost nature; consequently he has experienced the prior stages of innocence and despair in their entirety. Secondly, he has learned to love mankind and has subjugated himself to the service of the "whole" rather than isolate himself from it. And finally, he has learned to accept the duality of man's nature and the polar opposites of spirit and nature as a natural part of life. The result is a fully integrated being who is in harmony with all things.

Since the question of identity is the definitive problem of youth, perhaps a thematic analysis of this question through Hesse's SIDDHARTHA can give some insight into the characteristics of the identity motif and can demonstrate that the analysis of this motif through the application of the triadic view of individual growth is expedient for both teachers and students.

I LIKE COUNTING BEANS, REGISTERING TO VOTE, AND MAKING MINIATURE COLLARD PATCHES

Thomas K. Birmingham, Carl Sandburg Junior High, Glendora, California

I wonder if teaching fiction is really as important an endeavor as many English teachers think that it is? I asked myself this question last semester when I was to begin teaching a new literature class for ninth graders. The answer that I came up with was something like enhancing the students appreciation of literature and making them realize how vital fiction could be in coping with life. I also wanted them to think of fiction as sometimes being an escape, and I wanted the students to have fun. The gap between what I wanted to accomplish and the accomplishment itself seemed wide and I spent many doubting moments wondering whether or not I would be able to build the bridge between the two. I am convinced that teaching fiction is important, and the longer I teach I am becoming increasingly aware of the reasons why. However in this age of commercialism, if you really want to sell the product, you have to have a gimmick or several gimmicks. In fact, because the students today are so aware of their surroundings, you have to have a gimmick for almost everything you read.

It is hard to tell a class of thirty to thirty-five students that they are going to enjoy everything that they read in literature, because you know that it is not true, and you also know that many of them will read very little, because they are in class strictly to fulfill a requirement. But I do think that it is possible to tell the students that they will enjoy some of what they read, and then it is my task to see that they do.

When I started the new term with the literature class that I had so much looked forward to, I wanted to transfer some of my enjoyment of literature to the students. I remembered taking an introduction to literature class in college and the instructor read Mayham's "Appointment in Samarra," when we were beginning to study the short story. Since I had decided to start with the short story, and because Mayham had made such an impression on me, I decided to read it to my class. I wanted to make the point that a good short story should be unified, intense and brief. Appointment in Samarra is certainly all of that and somewhat of a gimmick in itself. I read it to the class and then re-read it several times and the discussion that followed was very thought provoking. It started out the new class just the way I had hoped it would. The servants appointment with death is very intense and somewhat of a shock to ninth graders.

The next assignment was to read Truman Capote's a JUG OF SILVER. When the class came into the room the next day there was a jug, not of silver, but a gallon jar of pinto beans. Just as in JUG, the students were to guess the number of beans in the jar. And just as Appleseed they got to keep the contents, but they also were to be exempt from taking the quiz over the story. Just as Appleseed had to make a purchase in the drugstore to guess the amount in the jug, my students had to turn in daily assignments to be able to guess on the jug of beans. This may sound like bribery, and it is, but my students read the story and they understood something about human values and why Appleseed behaved the way he did. There is only one major drawback to this gimmick and that is counting all of the beans. By the way the number of pinto beans that will fit in a gallon runs into six figures.

The next story in my unit was an excerpt from Junius Edward's IF WE MUST DIE. The several chapters that we read were where Will Harris goes to register to vote and is kept in the outer office all day and then rejected in the end because he had said he belonged to no organizations when he was in fact in the Army Reserves. When we read this story I pulled a couple of tricks on my class. The first thing was that I did not tell them to read the biographical sketch on Edwards. I didn't

tell them not to read it and I knew that if it was not part of the assignment it wouldn't be read. If they had read the sketch they would have known that Edwards was a black, but they did not and were unable to understand why this man was given such a hard time in trying to register to vote. When they discovered that he was a young black man the message really hit home. The next part of the study of this story was to have my class register to vote. In order to get a passing grade on this story they had to get registered. This is what I told them, but this is not what I really had in mind. I then made up a registration form where they had to write the pledge of allegiance, which they say everyday, and also the first verse of the national anthem. They had to write the preamble to the constitution. They also were asked to answer a few questions that had nothing whatever to do with voting. I then took a couple of days to interview my hopeful registrants, but I only let two or three of them actually register. I would reject them for reasons such as: a color they were wearing; a like or dislike that differed from my own; in fact the reasons I chose had nothing to do with voting at all. It became a challenge to the students to try and register and then try again, so that they could get a passing grade. After rejecting the registrants, some of them several times, I then told them that this was only a game and that they would all be allowed to take the quiz over the story. The important part of the study of the story was the anger and resentment that the students felt when they were rejected. They then realized how Will Harris must have felt when he was rejected because he was black. By this time in our study the class was anxious to read more stories and they found the "Most Dangerous Game," by Richard Connell and "The Scarlet Ibis," by James Hurst most enjoyable.

When we got to the study of the novel their interest was beginning to lag and I wanted to think of something that would bring them back to their previous enthusiasm. I felt the need to make the assignment challenging enough so that the students would want to read a novel, a project that I suspected that many of them had never done before. I gave the students a list of possible novels to read and also told them if there was not one on the list that they wanted to read they could choose one on their own as long as they let me know what the book was. Part of the assignment was for them to build a model of something mentioned in their novel that they had never seen. To many students this sounded a little strange, but it did make them think carefully about the book that they would choose to read. On the day that the projects were due I received: from TO KILL A MOCKINGBIRD, a miniature ham costume that Scout wore in the school play, a model of Boo Radley's house complete with collard patch and Jem's mended britches hanging over the fence; from A SEPARATE PEACE, a model of the tree that Finny and Gene jumped from; the CALL OF THE WILD brought in miniature dog sleds; and the BRIDGE ON THE RIVER KWAI never looked better as it did when it was turned in as a balsa wood model. I am aware that ability to construct a model has nothing to do with the enjoyment one gets from reading fiction, but I will never believe that my students that particular semester did not enjoy reading the novels that they choose, and then making something to represent that story. At the end of the unit I gave each student an essay exam over the novel that he read to test his understanding of some of the major elements in the story. The only possible drawback to this assignment is that I had to read or have read every novel, and I didn't think of this as a drawback at all.

I wanted to finish the semester with a unit that the class could do as a whole. I hesitate to assign a class novel knowing that many students will not be interested in the same thing. However, there is enough of the traditionalist in me to believe that everybody must at sometime conform. I chose a condensed version of GREAT EXPECTATIONS. When we began reading, the first few days, I almost gave up the book as not being suitable for modern young students, but again the "finish what you start" voice said no. And I am glad that I did not. By the time we got to the

point in the story where Pip goes to London the idea of his mysterious expectations became somewhat of an intrigue to the students and they were really able to relate well to Pip and his fortunes. I did at the end of the book and consequently the end of the semester have several students tell me that Dickens' story was the best thing that we had read in the whole class.

Many will think that selling the idea of fiction to students by gimmick, devious tricks, and misinformation is not fair, and it may not be, but I have found that it works for me. I believe that when the student finishes with my class he will have a different outlook on literature and will not be as hesitant to read through the exposition of a novel or short story to get to whatever is there. And I believe that when he does find what is there he will enjoy a lot of it. I guess if I didn't believe this I wouldn't be teaching.

Listed below are what I would choose as the ten top short stories and novels that I have found the most popular and the most successful in my class.

Short Stories

Jug of Silver by Truman Capote
The Most Dangerous Game by Richard Connell
Split Cherry Tree by Jesse Stuart
The Scarlet Ibis by James Hurst
If We Must Die by Junius Edwards
Nancy by Elizabeth Enright
The Story-Teller by Saki
The Necklace by Guy de Maupassant
Valedictory by MacKinlay Kantor
To Build a Fire by Jack London

Novels

A SEPARATE PEACE by John Knowles
TO KILL A MOCKINGBIRD by Harper Lee
THAT WAS THEN THIS IS NOW by S.E. Hinton
THE PIGMAN by Paul Zindel
THE CALL OF THE WILD by Jack London
WHERE THE RED FERN GROWS by Wilson Rawls
SOUNDER by William Armstrong
I NEVER PROMISED YOU A ROSE GARDEN by Hannah Green
COUNT ME GONE by Annabel and Edgar Johnson

SOME THOUGHTS ON A PROCESS OF INDIVIDUALIZING INSTRUCTION IN TEACHING FICTION

Tom Jennings, Arizona State University

Today, when everyone has something to say about education, I find it increasingly difficult to keep everything that is said in any kind of a meaningful context. I attribute part of this confusion to the use, by educators and lay people alike, of similar terms in the identification of different ideas. One of these is "individualized instruction." The most common error in the use of this term is probably that of using it to refer to a process, usually that one subscribed to by the person speaking, without noting that the reference is not to the concept of individualized instruction, around which American education is built.

An example of this took place at a recent meeting, where a teacher was heard to say, "I don't buy individualized instruction. It doesn't suit my subject or my style. It may work for others but not for me."

Another teacher replied, "Then you should quit teaching, because the name of the game is individualization--with each student having the right to go as far as his abilities allow."

"But that's not what I meant. . ."

In this article, I shall deal only with the description of a process, particularly mine, by which a teacher may get away from "lecture-regurgitate" and "everybody-on-the-same-page-at-the-same-time" syndromes and do more to help each student advance at his own rate. I use the terms "individualized instruction," "individualization," and "individualized program" throughout the article. They refer, in every case, to the process I am describing.

Considering this then, let me share with you some of my ideas for the implementation of an individualized program in a classroom. First, a word of caution: the institution of programs, no matter how successful elsewhere, cannot guarantee that they will work, especially if those who are to carry them out are reluctant to participate in them. Administrative blessing is to be sought, administrative dictate must be avoided.

The teacher should learn as much as he can about methodologies and philosophies relevant to individualization. He must understand, on his own terms, the principles under which he is going to operate and he must be fully committed to making his plan work. The design of the program must be the teacher's, for the word "individual" applies as much to him as to his students.

In my own opinion, one of the better places to begin an individualized instruction program might be in an elective course, primarily because students, in being allowed to make choices, would probably be more motivated and self-directed, and secondarily because the situation might lend itself more to experimentation by the teacher.

(If fiction is not an elective course at your school, please don't stop reading.)

Another factor to be considered is the scope of the subject. In the case of fiction, its scope should contain "something for everyone" which would seem to make it an ideal place to begin a program with an individualized emphasis.

The first step is the teacher's own preparation. He should make a complete inventory of what he possesses in the way of materials, methods, knowledge, experience, and expertise which he can utilize for this task. It would seem to me that one of the most difficult of his tasks would be a reorientation of his time and the way it is to be spent. He must realize that he will not always be in front of all the students for the same amount of time. Some students may need more time with him, others less, depending on the task. There is a possibility that in some areas, a few students will not need him at all, which may cause his ego some damage.

Materials are really probably the least of the worries. In this situation, one or two items may be used as effectively thirty times as thirty items used once. Students will probably furnish much of their own material and may contribute it to the room when they have finished. A minor drawback to this is that the teacher will have to read or review all this material, namely books, which can cut into precious time. However, he usually survives and the class benefits.

Teaching methods or manners will have to be examined closely to make sure they can be used or modified for use in individual encounters. A teacher who has used the lecture method exclusively may find himself at a loss in an individualized situation and may continually lose his cool. Or he may find that he has to re-think the idea of a sequential approach, accepting that perhaps it may not be necessary that all students follow all the steps or approach them in the same order. The teacher may find that he needs additional skills in handling small groups or individuals or that he needs to employ new strategies.

I believe that the teacher will find his task of teaching in this situation much easier if he first assembles a corpus of printed materials which deal with the skills and ideas he hopes to transfer to the student. This may consist of typing all his lectures, or he may choose to assemble his material from commercial or trade articles, or to use a combination of all these. An example in the area of fiction might be monographs on comprehension, plot, or character and reading and writing exercises of a programmed nature on setting, implied meaning, or theme. This does not suggest that the student, by absorbing all this, will know all that he needs to, rather it offers the student and teacher a common reference point for discussion and research. This process alone greatly increases the element of individualism in the class by allowing a student to work in areas which appeal to him at the time he is interested in them and they are relevant to what he is doing. Each teacher should construct the material the way he wishes, perhaps taking the opportunity to develop skills he has never had the time to entertain, such as putting together a programmed learning package or devising a game or writing to and for a specific audience.

After the teacher arrives at his major goals and objectives for the course, I feel he should share them with his students. In some cases, the teacher may allow the students to help him write the specific objectives for the course and themselves, thus creating an accountability for the student. Also, contracts could be derived from this which would provide a means of evaluation where it is needed.

Dealing specifically with the area of fiction, I believe that I would prepare rather explicit, definitive material and exercises dealing with what I consider the mechanical terms of fiction such as plot, character, and devices, and would then attempt to relate this to whatever work of fiction the student has chosen to work with. When I am fairly sure a student has a grasp of the mechanics, I would attempt to lead him into conceptual areas such as symbolism, point of view

or meaning, providing him with some informational material, but stressing more use of outside references and supplemental material. Hopefully, he will also accept some guidance from the teacher in selecting the material he is going to read, attempting to create a meaningful relation between work and reading. Another approach might be to list for the student selections which are correlated with specific ideas regarding fiction. When the student gains sufficient skills to begin perceiving meaning of purpose and/or artistic significance and can extend this to works with which he is not familiar, then I would say he has arrived. However, I would not be disappointed if a student did not get this far in the course of a semester, given the amount of experience an average student has had with fiction. I would probably utilize a sort of reading and conference approach, allowing the student to assume most of the responsibility for his direction, but always being available on short notice for his questions and problems.

In reading what I have written, I keep asking myself, "Is that all there is?" After all, people have published books on this topic. Hopefully, though, I have covered the whole process in a general way and to be more specific would be to do it <u>my</u> way and that would defeat the whole idea of individualism. Each teacher should be allowed to set the terms for achieving success. Too often, it seems to me, our teaching failures (and perhaps our student failures) come as a result of our trying too hard to follow a blueprint designed by someone else for his situation, and though we exactly parallel his directions, the results are never the same. But if we apply the principles, borrow wisely and liberally those things which fit <u>our</u> wants and needs, then our chances of avoiding failure are drastically increased.

E.M. FORSTER'S THE CELESTIAL OMNIBUS: ALL THE WAY FOR BOY AND TEACHER

W.G. Baroody, Arizona State University

It is a teacher's joy to share a literary work with a class and to get an immediate joyful response. And it is a special joy when that literary work is a very good one and the response is in the spirit and art of the work, to its full literary reality, much like the traditional aim of literature to delight and to instruct. That is just what E.M. Forster's "The Celestial Omnibus" does and in a new and refreshing way that includes its science fiction-like technique in describing the literary vehicles and the artists who indeed drive celestial carriages. Further it is one of those rare literary works with optimism and hope, with man's greatest possibilities and promise exalted, a view increasingly rare these days as the story itself asserts. And this short story is not only an inspiring introduction to fiction but to poetry and to all of literature.

Indeed there is here the proclamation of the imaginative reality basic to us as artistic people--that man is primarily poetic and that the poetic nature desires to be fulfilled, and easily can be--the obstacles being overcome by immersing ourselves in the literary life style, a life style which is indeed the truly religious as well, as the opening reference to Shelley's "To Heaven" indicates. This hope and promise of man is revealed in the main character who is the boy and this makes identification by our students immediate. We as teachers have the opportunity to introduce our students to the reality of poetry through this short story for it immediately communicates and elicits response or as elsewhere E.M. Forster, like Martin Buber, prefers to say "relates." Both authors consider this participation in the celestial, as grace indeed. Further the literary allusions are rich with suggestion, interest and promise, introducing much of the greatest in literary achievement--and all this to a boy who has had no more conscious awareness of them than do our students and perhaps less. The allusions of the story can be carried farther or gone into later with great purpose though this is not necessary for the immediate impact, awakening and relation to the story. Such consideration, however, leads to the strongest support of the whole point--the boy's natural response to literature--and it is this which essentially makes him man.

The presense of the benevolent but patronizing antagonist Mr. Bons (snob spelled backwards) is very important not only because we are aware of the danger of literary Phariseeism and of our own possibilities in that direction but because our students know that we are so aware. Throughout the short story the President of the Literary Society, and churchwarden, socially prominent and gracious, expertese in the literary theory of his time and in every literary skill and practice still lacks the spirit of literature, the essential relation to life, reality, poetry, unlost though unfulfilled as yet in the boy and essential to every man's being as breathing is to life. So the young man and now the driver Shelley in the first stanza to "Ode to the West Wind" plays on the Greek pneuma, which like the Hebrew ruach and the Latin spiritus, has the three meanings "wind," "breath," and "spirit."

Thus it is the "ignorant boy" and not "the wise man," itself a play on the gospel, who can delight in riding over rainbows, solar and lunar, driven by Sir Thomas Browne and Dante and hear of Shelley and his carriage and of other drivers in the service of the Company and communicate with Mrs. Gamp and Mrs. Harris and the Duchess of Malfi--though Bons insists that the 17th century duchess does not know the Dickens characters and that the latter should not in any case be spoken of in the presense of the author of the DIVINE COMEDY. Indeed the boy's delight, at least its expression, seems so inappropriate to the president of the literary society that he obtains the promise from the boy, impossible to keep despite his intentions, that he will not speak at all to "these immortals."

It is to the boy that a Keats poem becomes so real because he is not limited by the merely sophisticated "essential truth of Poetry" Bons speaks of. For after all, the Rhinemaidens, Achilles and all the people on the Keatisian cliffs of untrodden green delight in hailing the boy though there is silence, profound silence, for his would-be mentor. In this Forster echoes the words of Christ, "Unless you become as a little child you cannot enter the kingdom of God" and the message of Christ to the teacher Nicodemus in John 3: "Are you a teacher in Israel and knowest not these things. . .Ye must be born again (anew, from above)." And the words of the blindman to the teachers in John 9: "Why herein is a marvelous thing, that ye know not from whence he is, and yet he hath opened mine eyes" and this new seeing man, like the boy, goes on to the fulfillment of sight.

And our students respond to this Christlike, Buberian, partially Blakian and Wordsworthian point. At least they appreciate our confidence in them--and in poetry--and in the poetry in them. They appreciate also that we are aware that professional technicalism can cause us to lose that spirit, without which the letter is dead and by which loss we lose our own souls. It is so important that we in our own sophisticated manner do not frustrate the boy and quench that spirit as his own home environment has more crudely attempted to do--or even that we not ever so sophisticatedly limit or qualify that spirit and promise. Rather we might respond as the boy does in saying to his teacher, "we will ride together over the rainbow"--that reality so immediately communicated and responded to, even more readily responded to if reinforced by the awareness, and even the presence, of that realty in the teacher.

Appropriately this story begins with questions about Shelley--whose essay on poetry plays on possibilities of the Greek word poein--to make, to work, to construct anything and its noun form poema, that construction, work, making--that all activity is poetry, the only question being if it is good or bad poetry--that reality is poetry, the question and hope being full participation and fulfillment or not. The boy is poetic enough to realize that Shelley's "To Heaven" is no blank alley as it appears to those to whom streets of the city are too illusory real. And it is certainly no joke though he is told it is, even my Mr. Bons. It is the boy who finds the sign against the blank wall, the sign about sunrises and sunsets and about the omnibuses that go on and on from there--all the way to the celestial. This is so because the boy responds to setting suns, to their democratizing splendor, to the wooded cutting near his house "with the glory of the fir and the silver birch and the primrose"--to transfigurations of trees in the sunset. Responses like these and the resultant desires stirred with the boy, "desires that return whenever things were sunlit" are the essence of poetry, of fiction, of imagination, of all literature, of reality. This the driver, Sir Thomas Browne, realizes and speaks of to the boy and these signs we too must recognize in our students, as teachers, as sharers. Appropriately, it is Browne who has asserted man as the Great Amphibium--concrete union of the two worlds of spirit and matter--and common men and young men too. The author of the RELIGIO MEDICI sees in the boy the most promising possibilities for the great historic consumations of that basic poetry--breath which motivates him. Thus he assures the boy he goes "the whole way."

Appropriately too Dante in his 3 horse carriage is the last driver for the boy and his would be-instructor Mr. Bons. This is so because he is the consummation of poetry for medieval and for much if not for all Western literature and because appropriately he will conduct the imagining boy to unsuspected crowning in Paradise and allow the despairing snob to fall to Hell. It is interesting that purgatory is regarded as the finest of the three horses, including the refining, aspiring nature of this short story itself. It is Dante who might well elicit from us all

the wonder and awe for his consummate work as he does for Bons. And it is this Dante who recognizes in the unlettered boy the magic of life, the wonder of living symbols--their spirit and reality--though the boy sees for the first time the poet's name and stumbles with it "Dan some one", even as earlier he has hung his head at not having heard of Shelley. It is because of such relating responses and ironically with the intention of teaching the boy the nonconcreteness, the non-magic, non-wonder of poetry--that there are indeed no literary driven carriages to the celestial that leads Bons to the actual reality of Dante, that reveals that "It is the impossible." But comments about "the essence of poetry", binding and collecting in special vellum editions, corrections of the literary text--professional awe of "immortals" with honor and quotation, even corrections of original texts in original languages as Bons can do for Dante (speranza for baldanza "Abandon all hope, all dauntlessness ye who enter here" in the Italian text), and the technical and historical precision in literary history are not enough. Dante says to Bons "I am the means and not the end," echoing the Christ in the gospel. "I am the food and not the life. Stand by yourself, as that boy has stood. I cannot save you for poetry is a spirit; and they that would worship it must worship in spirit and in trugh." This failure to recognize the spirit of poetry, of literature, of art, is anticipated in Bons' earlier failure to adequately recognize humanness as the poetry of people--of boys--of students. Or rather to so condescendingly recognize, as the snob or the literati, ecclesiati so often do--and so differently from Shelley especially and from the others of the story, who understand that man, every man, as Ernst Casirer contends is animalum symbolicum. This too is the assumption and style of the Bible and of its effects on literature as Helen Gardner has observed, and especially of John, the Gospel of Light, so often referred to in this short story.

And the sounds and fairy tales, and the dreams and sudden awakenings, and the glimpses of destination, the pirate stories and the heroes are also those movings of the imagination that will cause the boy--every boy--to hear the rainbows and share the synesthetic splendor of Shelley and they will make the poem of Keats so tenderly, movingly real though intended as a punishment by his parents against young imaginings. For these signs so important to drivers of the carriages for the Company and the signs they recognize in boys are signs that we as teachers must recognize too. For they will cause the boy--always called only the boy because he is Everyman, or here Everyboy--to ride with Dante himself all the way to Achilles and the full procession of literature to abide in the precipices and the Keatsian celestian with people and trees and reality of literature forever.

NOTE: "The Celestial Omnibus" is available in many anthologies and the publisher of the COLLECTED TALES OF E.M. FORSTER, Alfred A. Knopf, published 1947, can be consulted for these. Gerald Levin, THE SHORT STORY: AN INDUCTIVE APPROACH (NY: Harcourt Brace, 1967) is a helpful work with aids. Other related short stories can be used too and possibly other Forster like "The Other Side of the Hedge." Then too "The Celestial Omnibus" is especially easy to read and tell in class. It helps to establish the right spirit if used early.

USING THE PACKAGED DEAL IN TEACHING FICTION

Kathy Rowley, Apache Junction Junior High, Apache Junction

This past year our junior high switched from year long courses to nine week mini-units. Both students and faculty have responded favorably. Students are no longer stuck with one teacher in the same block for nine months. The only required English class is Language Skills I which covers basic grammar and composition. Although English is required all four quarters, students have a choice of eight different classes throughout the year. Also, teachers do not have to worry about year long goals under this mini-unit concept.

Scholastic Literature units have been the basis of our Language Arts program. Certain grade levels are indicated according to each unit, such as 6-7-8, or 8-9-10. All units revolve around a particular theme using poems, short stories, personal narratives and novels to illustrate various aspects of the theme.

The Adventure and Suspense unit has been one of the most popular courses among the seventh graders. This unit is comprised of three phases: 1) reading in the anthology; 2) reading books in groups; and, 3) individually reading books. Scholastic designed the courses to last six weeks. To lengthen the course, I add two junior novels wich the entire class reads.

Scholastic provides posters, ditto masters and lesson plans. The teacher manual points out that the lesson plans are not meant to be prescriptive. Nevertheless, I do not care for the "Say and Ask" format. For example: "Say: Before you read the poem, look at the way it appears on the page. What do you notice about it? In case you weren't bright enough to notice the obvious, the answer is provided in parentheses. I find myself totally ignoring that section of the teacher's guide. Vocabulary development is stressed through out the unit. At the beginning of each lesson plan, there is a box of vocabulary words. I figured most students knew what words like "inevitable" and "berserk" meant. So at first I skipped over most of the words, assuming my students' vocabularies to be larger than they were. That was a big mistake. I can now appreciate and utilize Scholastic's black outlined box of words for each lesson. I put the words on the board and ask for definitions. Then I try to use most of the words on assignment sheets and tests.

Scholastic provides Student Logs which complement the stories in the anthology. Both the logs and the anthology contain a large number of cartoons and photographs. Thus while students are dredging up answers from their subconscious, they have interesting pictures to help while away a few moments. Scholastic gives twenty-five student log assignments. Some are to be used for group discussions and other for individual writing assignments. I use about five of Scholastic's log plans and use the material in the books to initiate other projects.

The anthology contains exciting, thought provoking material all related to the themes of adventure and suspense. Owing to a wide range of reading abilities, my students read all the stories in the anthology out loud. One of the first lessons is reading "inch by Inch Up El Capitan" by Dean Caldwell. This nonfiction piece describes the harrowing events of two men as they ascend a steep mountain in Yosemite Valley. The story is written in diary form and lends itself as a good example of how to hold a reader's attention by withholding certain points until suspense has been built up. After reading the story out loud, the class divides itself in three groups. Group One lists all the problems that the two climbers had with their equipment; Group Two lists the problems presented by the cliff face and the weather; and, Group Three lists the changing attitudes of the climbers and the

reasons for those fluctuations. After fifteen or twenty minutes there is a class discussion on the story which is greatly facilitated because of the prior small group discussions. One of the most puzzling aspects, to the girls particularly, is WHY anybody would want to climb a sheer cliff when there's an easier way around the back of El Capitan. I've been lucky in having Boy Scouts in every class. They are quick to point out that they enjoy new experiences along with a certain amount of risk. Since Apache Junction is at the base of the Superstition Mountains, students usually relate hiking tales connected with the Superstitions.

The student log activity related to "Inch by Inch Up El Capitan" is one of my favorites. Students break into groups of five and are given the following Survival Task.

> You are a member of a camping expedition. You and the members of your party have been stranded for three days in the frozen North Woods because of a snowstorm. The snow has stopped temporarily, but you don't know where you are. You have almost no food left. One party member is too weak to go on. You have been selected to get help. Below is a list of equipment and supplies you have, but you can't take everything. Your task is to rank the items below in order of their importance and usefulness to insure your getting help quickly.
>
> Put number 1 in front of the most important item and so on. Consider at all times what you know about the conditions of the frozen woods.

Items

__Box of matches	__Sleeping bag
__Food concentrate	__5 gallons of water
__A pistol	__Signal flares
__Box of dehydrated milk	__First aid kit
__50 feet of nylon rope	__Canoe Paddle
__Ax	__Canned Heat
__Magnetic Compass	

Each person is the group should rank the items by himself. (Marion L. Huyck, Hardy R. Finch, Stephen Dunning, eds., ADVENTURE AND SUSPENSE: STUDENT LOG, NY: Scholastic, 1973, p. 17) After this, the whole group discusses in what order the items should be placed. This is a great icebreaker for students who don't know each other very well and who feel ill at ease in large class discussions.

Another selection included in the anthology is "The Affair at &, Rue de M__" by John Steinbeck. It is the story of a piece of bubble gum who takes control of an eight year old boy. Also in the anthology is Ray Bradbury's "The Whole Town's Sleeping," which deals with three old women walking home alone at night in a town where three other older women have recently been murdered. The activity I use with Steinbeck's short story is a composition on the adventure of an inanimate object. For instance, if you were an apple describe how it feels to be picked, taken to market and finally, being bitten into. Other objects students have chosen are a coke machine, shoes, money, calendar, frying pan and a telephone. Bashful junior high students rarely exist, so I make all my students read their own stories or each others' out loud to the class. After a discussion of the Bradbury story wherein the author intimates what happens to one old maid, I have my students write an ending to the story. They learn to look for clues and read between the lines in order to devise their own plausible interpretation of the story.

Phase Two of the Scholastic unit is reading junior novels individually, then discussing the novel within a small group. The five Phase Two novels are DURANGO STREET, FANTASTIC VOYAGE, GUNS IN THE HEATHER, THE TWLIGHT ZONE and A WRINKLE IN TIME.

Scholastic editors provide information on the degree of difficulty involved in reading each novel. On the first day of Phase Two, I briefly introduce and read excerpts from each book. Then I have my students list what book they want to read giving first, second and third choices. Knowing my students' reading capabilities and using Scholastic's grade level guide, I assign one of the five novels to every student. When they receive their novel, they are also given a vocabulary list with words (and corresponding page numbers) found in their novel. The words are to be defined, used in a sentence and turned in on completion of the novel.

It takes about a week and a half for the class to finish their novels. Every class period during that time is a reading period. Students meet according to book group at the end of eight days. Their task is to discuss their book orally and share what they learned with the class through a presentation. For each Phase Two book, Scholastic provides a ditto with discussion and program suggestions. Most of the programs involve a skit or role playing of some scene in the novel. I allow two days for the groups to organize their discussions and programs. Following the group presentations, everyone is tested on the novel he has read. Scholastic gives sample tests on the novels although I prefer to make my own. Students feel secure if I let them use their novels while doing the test. So I let them knowing the novels won't be that helpful if they haven't read the whole book.

Phase Three emphasizes independent reading. There are three copies for each of the ten titles. The books are THE ADVENTURES OF TOM SAWYER, AGAINST TIME, I AM FIFTEEN--AND I DON'T WANT TO DIE, NIGHTMARE, RACING MECHANIC, STORIES OF SUSPENSE, TEN GREAT MYSTERIES BY EDGAR ALLAN POE, THREE DESPERATE DAYS, TROUBLE AFTER SCHOOL, and WHAT MRS. MCGILLICUDY SAW. After an oral introduction to each book, the students again list their first, second and third choices. Students have two weeks to read in class as many novels as they can. Then they may elect to take a test on one of the novels or turn in a project related to a novel. The Student Log has a lengthy list of suggestions. One is to pretend you are a character in the book, then write a letter describing your experiences to a penpal. Another activity would be to retell the incidents of the novel in the form of a newspaper article. Some students prefer class presentations and like to act out a scene or interpret a passage from the novel. Another idea from the Student Log is to choose five or six of the most important scenes in the book to be illustrated by magazine pictures, then find appropriate quotations to go under the pictures.

The course ends upon completion of the Phase Three novels and projects. I am very much impressed with Scholastic's selection of materials in the Adventure and Suspense Unit. My kids seem to enjoy the class approach using the anthology at the beginning of the course. As they become more confident in their reading and thinking skills, they are more receptive to working in groups under Phase Two. Phase Three allows the student to develop individual reading skills at his own rate. Scholastic has successfully integrated a wide range of materials combined with a variety of teaching methods.

VISUALIZING FICTION

Michael C. Flanigan, Indiana University

In MODERN PAINTERS John Ruskin said, "The greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way. Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy, and religion,--all in one." Learning to see is indeed essential, and it is especially so if we are to understand and appreciate literature. Yet our students are given little help in learning to visualize what they read. Often we do ask them to talk or to write about character, scene, or other visualizable material, but using print to interpret print is not enough. We need to go beyond print-bound material and begin using the natural visual material that surrounds us.

One way to teach students to visualize character, for example, is to have them bring in pictures of a particular character, say Miss Murdstone in DAVID COPPERFIELD, Heathcliff in WUTHERING HEIGHTS, or True Son in LIGHT IN THE FOREST. The goal is to have each student find the picture that best approximates his own mental image. Students must look through magazines, picture books, art books, brochures or a class collection of pictures until they find what they want. In most cases their pictures will differ considerably. Then each student must defend his selection with material from the text. In the following discussion, some students will quickly discard their choices as they see more clearly the character created by the words, but what is fascinating to watch is the high level of involvement that takes place. Character discussions become more than routine; they become lively as students bring picture and word together as they begin to see the variety of visual possibilities that the words represent. Often, at the end, two or three pictures will remain that students can defend with proof and logic. That is fine, for the purpose of the assignment is to help them visualize texts through the aid of pictures; it is not to settle on a winner.

Setting can be treated the same way. What pictures would best illustrate the opening of "The Fall of the House of Usher"? What does the house look like inside and outside? What do the vaults look like in "The Cask of Amontillado"? What picture do you get of the surroundings in the beginning of "Araby"? Why does Joyce begin this way? What does it tell us about the priest? About Dublin life? About life? Again, students can follow the same procedures for visualizing the text that they did with character.

Using pictures in this fashion gives students a concrete visual experience, and it makes them actively use their visual imaginative powers to translate printed images into actual pictures. The concreteness of the experience also gives them something definite to refer to as they move back and forth between picture and word. Discussion around the actual object allows them to see and understand why they have selected it. It also allows them to see concretely how they have been faithful to the printed text and where their vision went awry. Choosing a picture also makes students commit themselves. They must look closely and make decisions based on their own experience with the text. Their own decision making is what will contribute to learning to see, whether they modify their original concept or not. In addition, selecting pictures actively involves students in a way that adds variety to the usual verbal activity of their English classes. But the most important result is that students see more closely how character and setting work in fiction, and they understand more fully why authors spend so much time creating the verbal pictures they do.

A good way to insure that students have easy access to pictures is to start several picture files. Files devoted to faces, scenery, houses and so forth are

simple to put together. Pictures can be clipped and mounted in a matter of minutes. It is useful to use a uniform size backing so that flipping through the file is easy. The file also makes it possible for a student to select a picture at any time it is needed for class discussion.

Another way of helping students visualize is by having them draw a visual response to a short story or to a section of a novel. What is needed are paper and felt pens of various colors. Tell students that you want them to respond to a story visually and without words except perhaps for a title that sums up their reaction. Give each student a blank sheet of paper and the story. Their visual reaction does not have to contain identifiable images (i.e., stick men, houses, trees, etc.). It can consist simply of symbolic representations (i.e., swiggly lines, triangle, blotches, circles--anything). It helps to tell them that colors can represent ideas and feelings (e.g., red-anger, blue-understanding, green-growth, brown-the closed, limited physical shell of the human body, etc.). Tell students they should not take a lot of time thinking about what they will put down but should simply let first reactions flow onto the paper. For example, a partial response to Leonard Q. Ross' "Cemetery Path" might look like this: a small round black circle in the center of the paper (representing Ivan and his uncolorful significance); around the circle are purple arrows pointing at it (representing how Ivan is treated by others, which contributes to his smallness and makes the circle look like it is contracting); some arrows slightly pierce the edge of the circle (representing that Ivan is hurt by how he is treated and that he has not developed a solid shell around himself); in the middle of the circle are small swiggles of green, red, blue, yellow--the red swiggles will outnumber the other colors (the red swiggles represent Ivan's struggles to prove he's manly, but these attempts are feeble and unconvincing, etc.) This example could go on for pages, but the point is that students don't need to be artists to respond symbolically to a story.

Give students about three to five minutes to get ideas down. When they have completed their reactions, divide them into groups of five or six. Have each group member show his visual and explain what it means. Before grouping students, it helps to give them a minute or two to jot down on the back of their paper what each color and symbol represents; that way they can refer to these notes, if they need to.

After students have explained their visual responses, have them discuss differences and similarities in their reactions and interpretations. The goal is not necessarily to reach consensus or closure but to show them the variety of ways they perceived the story. The discussion that follows should center on the richness of their response and what they learned from each other that helped them see the story more fully or differently.

Again, as in the case of single pictures, the visual serves as a concrete means of support that students can refer to while talking. They will find as they explain each symbol that they readily tap complex feelings and mental images experienced when they read the piece and thought about it. Expressing those feelings and images can be quickly done, but translating them into verbal symbols will take more time. The instant feelings and images, however, will not be lost as they might be if the student went directly from his reading to writing about his experience of it. The materials' concreteness also allows students to see their own individual reactions clearly and to begin understanding what aspects of the piece they are responding to. In addition, the decisions they make are independently theirs; no one has influenced them because they have worked privately. They may later modify their initial response and understanding of the piece as they hear and see other students' responses, but the first feelings, the first ideas, will always be retrievable and usable for fuller understanding of themselves. Besides the initial response is what is most useful in class discussion; it sparks people to exchange ideas and feelings. By

respecting it, the teacher allays the hidden suspicion that students have that there is a right answer in responding to literature. If students are to believe that literature is accessible and that it is no mystery, teachers need to avoid a right/wrong answer approach. Instead, teachers need to allow students to get out their own feelings and ideas. These initial feelings and ideas, coupled with the initial feelings and ideas of others, will lead to a fuller understanding of the story. In time other ways of looking at literature will be more easily accepted, and students will come to understand how critics create systems for approaching literature. In any event, if the teacher respects the way a student gets at a piece of literature, then the student will respect the ways a teacher suggests for getting at it. Finally, such an approach asks students to stand on their own, to know their own feelings, and to know their own ideas before they search out others' feelings and ideas. It is a way of strengthening an individual's faith in his own response, which is at the center of understanding literature.

Abstract symbolic representations also can be used effectively for telling a story visually. In such an approach a series of images are sequenced to correspond to the movement of a story. The final product can be a comic strip, filmstrip, animated film, or cut-outs to be moved about on the lighted surface of an overhead projector. These visual images can either attempt to tell the story without words or can tell it using both the visual and verbal. For each production, students must determine the most appropriate images for the character, setting, tone, and so forth. They have to read closely, plan, work out scripts and use their imaginations in order to visualize the story. In come cases it is beneficial simply to do a shooting script or rough of the planned shots or drawings. Executing the plan, of course, is best, but if it is not possible, visualizing imaginatively, even if only in print, is useful. Groups of students can work separately on scripts or story boards for the same story and then compare scripts to see how each group has visualized the same material. What are backgrounds like? What is the location? How do the people look? What symbols (squares, swiggles, buttons, colors, etc.) stand for different discrete objects, moods, emotions and so forth in the story? The ensuing discussion further reinforces students' ability to visualize imaginatively from print.

Another useful activity is to take a film version of an existing short story that students have read, and have them compare the way the filmmaker shot the story and how they might do it. So what they end up doing is rewriting a script using their own vision. For example, one student did a new script version for "An Occurrence at Owl Creek Bridge." He made several changes, but here is how he thinks the last scene should be shot:

> Rest okay up to point where Peyton meets wife. When he "urk's," cut to double frame, color, razor-sharp focus. Both frames have the same thing happening, but the right is a closeup per following directions, while left is distant shot framing Peyton and bridge.
>
> Closeup frame: A whistling snap as the rope pulls taut. Peyton falls through the center of the frame, camera close enough to include 3/4 of his body (vertically) at once. Rope snaps as his neck reaches bottom of frame. Instantly, the frame switches. The closeup is now on the left, a little closer, at 32 frames/sec. for slow-motion. The closeup is a little closer so that Peyton's head fills 1/3 of the frame vertically. Peyton's head is at the top third of the frame, so that just a bit of the rope shows over his head. In slow motion, his neck begins breaking. The only sound on the track should be the breaking. Somebody cracking his knuckles onto the 32f/s soundtrack would be appropriate. The rope stretches so that Peyton's head sinks to the bottom of the frame, taking 3-5 seconds, breaking sounds all the while. His head is at an impossible angle, eyes wide open, almost bugged out. His head sinks

until his chin is at bottom of frame, when head rolls limply forward, hair flying, obscuring face. He starts upward. His head rolls back as it fills the middle third of the frame. He has the blank look of a dead man. His mouth hangs open. He is no longer human; just so much suspended meat. He rises to the top of the frame and starts down. The closeup camera starts a slow pull-back as the distant camera slowly comes in. This should take a total of about 15-20 seconds. As the frames get more similar, they expand to merge into each other. Peyton's up-and-down motions slow and stop as the frames merge. He slowly begins turning in the breeze. Sounds (very low) of troops being marched away come out of the silence. After about 3-5 sec., the black word "finis" appears below Peyton's body.

Such practice in writing or re-writing scripts for portions of existing movies gives students a very clear understanding both of film form and of the vision that it takes to shoot a film, and it is another step toward bringing print visually to life.

An established way of giving visual life to print without the use of a camera is through improvisation and drama. To begin, have students rewrite a short story as a dramatic script. It then can be acted out, video-taped or filmed. Such dramatizations need not be lengthy; they can be renditions of a short, short story or parts of a story or novel. For example, three eighth graders rewrote Leonard Q. Ross' "Cemetery Path" and it looked like this:

Cemetery Path

FIRST WOMAN: Look, there goes Ivan, for his nightly stop in the saloon.

SECOND WOMAN: You mean Ivan the timid, Ivan the coward. Ho, Ho, I wonder if he will brave the cemetery tonight.

FIRST WOMAN: Ah, I fear he is a born coward. He again will take the long way home. Never will he cut through the cemetery, not even when the moon is at its fullest. Poor Ivan.

SECOND WOMAN: Oh, he is just a coward.

(IN THE SALOON)

FIRST MAN: Hey, Ivan, any ghosts got you yet?

SECOND MAN: He wouldn't see them if they did. He keeps his eyes shut!

(EVERYBODY LAUGHS)

LIEUTENANT: You are a pigeon, Ivan. You'll walk all around the cemetery in this cold--but you dare not cross the cemetery.

IVAN: The cemetery is nothing to cross, Lieutenant. It is nothing but earth, like all the other earth.

LIEUTENANT: A challenge, then! Cross the cemetery tonight, Ivan, and I'll give you five rubles--five gold rubles.

IVAN: (Finishing his drink and pausing looking around at all the staring faces.) Yes, Lieutenant, I'll cross the cemetery.

MAN IN SALOON: Ivan's going to cross the cemetery. Bet he doesn't. He really is going to cross the cemetery.

LIEUTENANT: Here, Ivan. When you get to the center of the cemetery, in front of the biggest tomb, stick the sword into the ground. In the morning, we shall go there. And if the sword is in the ground--five gold rubles.

EVERYBODY: (Raising their glasses.) TO IVAN, THE TERRIBLE!

(IVAN EXITS.)

LIEUTENANT: Five rubles, pigeon! If you live.

IVAN: Earth, just earth. . .like any other earth. Five gold rubles. . .Earth, just earth, like any other. (Door closes.)

(OFF STAGE--strangling noise and scream of terror. Men run off except Lieutenant who has another drink. Presently men return.)

FIRST MAN: Ivan's dead. He reached the large tomb and pounded the sword into the ground. When he tried to rise, he couldn't. The sword was stuck in his coat. Ivan's dead.

SECOND MAN: His face was not that of a frozen man's but of a man killed by some nameless horror.
FIRST MAN: Ivan's dead.

Such a script by itself does not insure that students will see better, but it does provide the opportunity for students to begin to act out what they now have translated into a dramatic script. So working from a story, writing a script, and then actually working from the script can help students visualize even more. At times, however, no script needs to be written; students can simply improvise. How would the character walk? Talk? How would he gesture? How would he eat? And so forth. As students try out their individual answers to these questions, the class can discuss what they think best visually represents the text itself. Such discussion will further help them visualize clearly.

Making a slide-tape version of a short story is another way of increasing students' visual awareness. For example, in the "Cask of Amontillado" the slides might simply try to capture the mood of the story and nothing else. Or with "The Metamorphosis," students could try to represent on slides the starkness of Gregor's world. Or, for the more ambitious, the slides might show a dramatic enactment of the story. Such work by students is not only enjoyable for them, but is enjoyable and instructive for the whole class; what finally results is that students again learn another way of visualizing a written text.

For the very experimental, one way of visualizing a story or part of a novel is by having students choreograph and dance out their interpretation of it. For example, in one class two girls took two scenes from John Barth's THE FLOATING OPERA and worked for several days choreographing these. The difficult task was figuring out how to represent setting, character, and mood through dance movement. The movement, of course, depended on their interpretation of the two scenes, so a great deal of talk was necessary. They then decided what each movement of their arms, legs, and body would mean in relation to the text. Finally, they found appropriate music to go with their interpretation, and practiced and practiced and practiced until they were ready to perform it for the class. After they completed their performance, the class members asked them to do it a second time, and this time the class discussed what each movement meant as the girls danced. Finally the two girls took over an hour to explain in detail what their five-minute dance meant. Obviously, not everyone can choreograph and dance out part of a text, but these two girls could, and it gave them a way of visualizing that led to a greater appreciation for the novel and a better understanding of what went into it.

Of course, all of these activities could be justified simply because students enjoy them. But the final justificiation for us as English teachers is that students learn through such activities. They learn to visualize and understand printed texts better and as a result feel more at home with literature. As long as they cannot envision what goes on in print, they will not fully understand and appreciate the world that the writer creates. And as long as they do not fully see this world, much of its fascination will elude them. And if the imaginative world of fiction continues to elude them while they are in school, they may decide that it is not worth their time when they leave school. Our task, then, as English teachers is to find ways we can bring the visual world of our students together with the verbal world we have learned to love.

SHOPTALK: A Column of Brief Ideas and Sundry Thoughts about Teaching Fiction

If you're looking for a short and excellent article on short stories and readers' responses and readers' taste, Steve Dunning's "I Really Liked It: Short Stories and Taste" (ENGLISH JOURNAL, May 1968, pp. 670-679) is worth your time. Dunning discusses a classroom experiment in taste using two short stories, S.I. Kishor's "Appointment with Love" (which originally appeared in COLLIERS for 1943) and John Collier's "The Chaser" (which originally appeared in NEW YORKER MAGAZINE for 1940). While English teachers are likely to argue for the superiority of the Collier short story, Dunning's point is that the parallel study of the two short stories could lead to considerable discussion by students about which story is better and why. A very nice article, one both teachers and students would benefit from.

One of the major joys of dealing with short stories is that there are so many excellent ones not easily accessible in anthologies likely to be used in the usual English class. If that seems like a limitation on their use, in fact the limited availability of a particularly good short story lends itself easily and neatly to the teacher reading the story aloud. If students despise the reading of a bad or dull short story already in their text and if they hate a dull or bored reading by the teacher, students delight in hearing a good short story read aloud by somebody who really cares about both the material and the students. Below are listed just a few short story collections that I or my friends have found worth using in junior or senior high school English classes. After each title, I've listed a few of the short stories that read particularly well aloud.

1. Orville Prescott (ed.), MID-CENTURY: AN ANTHOLOGY OF DISTINGUISHED CONTEMPORARY AMERICAN SHORT STORIES, NY: Washington Square Press, 1958. Dorothy M. Johnson's "Lost Sister," Josephy Whitehill's "The Day of the Last Rock Fight," E.B. White's "The Hour of Letdown," Hortense Calisher's "In Greenwhich There Are Many Gravelled Walks," and Frank Rooney's "Cyclists' Raid."
2. David A. Sohn (ed.), TEN TOP STORIES, NY: Bantam, 1964. Daniel Keyes' "Flowers for Algernon," C.D.B. Bryan's "So Much Unfairness of Things," and Robert Murphy's "Planet of the Condemned."
3. Robert Penn Warren and Albert Erskine (eds.), SHORT STORY MASTERPIECES, NY: Dell, 1954. Sherwood Anderson's "The Egg," F. Scott Fitzgerald's "Winter Dreams," H.H. Munro's "The Open Window," and Irwin Shaw's "The Eighty-Yard Run."
4. Abraham H. Lass and Norma L. Tasman (eds.), 21 GREAT STORIES, NY: NAL, 1969. Ray Bradbury's "There Will Come Soft Rains," Lord Dunsany's "The Two Bottles of Relish," Frank Stockton's "The Lady or the Tiger?" and Carl Stephenson's "Leiningen Versus the Ants."
5. Jerome Klinkowitz and John Somer (eds.), INNOVATIVE FICTION: STORIES FOR THE SEVENTIES, NY: Dell, 1972. Bernard Malamud's "The Jewbird," Robert Coover's "The Babysitter," and Hughes Rudd's "Miss Euayla Is the Sweetest Thang!"
6. David A. Sohn (ed.), PEPPERMINT: THE BEST FROM SCHOLASTIC WRITING AWARDS JUNIOR DIVISION, NY: Scholastic, 1973. Gwendellyn Lewellyn's "The Dunce Cap," Barbara Weisberg's "The Little Prince of Nothingness," and Robert I. Brownstein's "The Nonconformist."
7. Eric Berger (ed.), BEST SHORT SHORTS, NY: Scholastic, 1958. Marc Connelly's "Coroner's Inquest," August Derleth's "A Battle Over the Teacups," and W.F. Harvey's "August Heat."
8. George Bennett (ed.), GREAT TALES OF ACTION AND ADVENTURE, NY: Dell, 1959. Carl Stephenson's "Leiningen Versus the Ants," Richard Connell's "The Most Dangerous Game," and W.F. Harvey's "August Heat." These three may be the finest adventure or horror stories ever written--at least they're great fun to read to yourself and students who haven't heard them before love them.

9. John Canning (ed.), 50 TRUE TALES OF TERROR, NY: Bantam, 1972. C.E. Maine's "The People Eaters," Frank Usher's "The Terror at Dead Man's Hill," and John Burke's "The Killers in the Signal-Box."
10. John Stadler (ed.), ECO-FICTION, NY: Washington Square Press, 1971. Daphne du Maurier's "The Birds," Sarah Orne Jewett's "A White Heron," Ray Bradbury's "A Sound of Thunder," James Agee's "A Mother's Tale," and Isaac Asimov's "It's Such a Beautiful Day."
11. Charles R. Larson (ed.), PREJUDICE: 20 TALES OF OPPRESSION AND LIBERATION, NY: NAL, 1971. Jean Toomer's "Becky," Austin C. Clarke's "What Happened?" John Henrik Clarke's "The Boy Who Painted Christ Black," and Bernard Malamud's "The Jewbird."
12. Robert Silverberg (ed.), SCIENCE FICTION HALL OF FAME, NY: Avon, 1970. Robert A. Heinlein's "The Roads Must Roll," Isaac Asimov's "Nightfall," Ray Bradbury's "Mars Is Heaven!" Arthur C. Clarke's "The Nine Billion Names of God," and Richard Matheson's "Born of Man and Woman."
13. Sylvia Z. Brodkin and Elizabeth J. Pearson (eds.), SCIENCE FICTION, Evanston, Illinois: McDougal, Littell, 1973. Jack Finney's "Of Missing Persons," Ray Bradbury's "A Sound of Thunder," Donald E. Westlake's "The Winner," and Tony Morphett's "Litterbug."
14. Robert E. Beck (ed.), LITERATURE OF THE SUPERNATURAL, Evanston, Illinois: McDougal, Littell, 1974. Ray Bradbury's "The Man Upstairs," H.P. Lovecraft's "In the Vault," Algernon Blackwood's "The Tradition," and William Seabrook's "Dead Men Working in the Cane Fields."
15. Herbert A. Wise and Phyllis Fraser (eds.), GREAT TALES OF TERROR AND THE SUPERNATURAL, NY: Random House, 1947. The superior collection of short stories of horror and terror with classics like Wilkie Collins' "A Terribly Strange Bed," H.G. Wells' "Pollock and the Porroh Man," H.H. Munro's " "Sredni Vashtar," Conrad Aiken's "Silent Snow, Secret Snow," Richard Connell's "The Most Dangerous Game," Carl Stephenson's "Leiningen Versus the Ants," M.R. James' "Casting the Runes," Robert Hichens' "How Love Came to Professor Guildea," E.F. Benson's "Caterpillars," Oliver Onions' "The Beckoning Fair One," and H.P. Lovecraft's "The Rats in the Wall."
16. Ellery Queen (ed.), 101 YEARS' ENTERTAINMENT: THE GREAT DETECTIVE STORIES, 1841-1941, NY: Random House, 1941. A definitive book on the detective story with a brief introduction on the history and then a fine anthology of detective stories. Especially useful for classes are Jacques Futrelle's "The Problem of Cell 13," Robert Barr's "The Absent-Minded Coterie," Anthony Wynne's "The Cyprian Bees," Anthony Berkeley's "The Avenging Chance," Lord Dunsany's "The Two Bottles of Relish," and Ben Ray Redman's "The Perfect Crime."
17. E.B. White and Katherine S. White (eds.), A SUBTREASURY OF AMERICAN HUMOR, NY: Random House, 1941. Not the only collection of American humor but almost surely the finest, the anthology has readable material like Ring Lardner's "Alibi Ike," Donald Ogden Stewart's "The Whisky Rebellion," James Thurber's "If Grant Had Been Drinking at Appomattox," Mark Twain's "Fenimore Cooper's Literary Offenses," and James Thurber's "The Greatest Man in the World."

The ENGLISH JOURNAL for February 1974 has a number of excellent articles on fiction and motivating students to take a look at some short stories or novels. Particularly worth reading are Dwight L. Burton's "Well, Where Are We in Teaching Literature?" Maura Nestor's "Human Relations in Literature," Beverly Haley's "The 'Fractured Family' in Adolescent Literature," Carolyn Guise and Teresa Penprase's "Psychological Literature: Human Behavior in the English Class," and G. Robert Carlsen's "Literature IS."

While much has been written on the taste of past readers and what makes a book popular, four books are particularly worth reading to assess from the past the apparent elements that go into making a book a best seller. All four are scholarly and reliable but most of all they are fun to read. Richard D. Altick's THE ENGLISH COMMON READER (Chicago: U of Chicago Press, 1957) is an account of the mass reading public in England from about 1800 to 1900. Frank Luther Mott's GOLDEN MULTITUDES: THE STORY OF BEST SELLERS IN THE UNITED STATES (NY: Macmillan, 1947) is a readable account of the books that sold well from colonial times on. Similarly James D. Hart's THE POPULAR BOOK: A HISTORY OF AMERICA'S LITERARY TASTE (Berkeley: U of California Press, 1963) parallels Mott's book and Hart's book was originally published in 1950 but Hart's book is more fun to read. Russel Nye's THE UNEMBARRASSED MUSE: THE POPULAR ARTS IN AMERICA (NY: Dial, 1970) covers the whole field of popular culture--books, minstrel shows, sports, westerns, radio, television, etc.--but several chapters are particularly good on books that were pouplar, detective stories, western novels, science fiction, dime novels, and early adolescent literature.

In the January 1974 ILLINOIS ENGLISH BULLETIN, Shirley Corum lists the reading preferences of a number of young people in central Illinois. The most popular adolescent novels (in order of popularity) were John Neufeld's LISA BRIGHT AND DARK, Paul Zindel's THE PIGMAN, Paul Zindel's MY DARLING, MY HAMBURGER, Paul Zindel's I NEVER LOVED YOUR MIND, S.E. Hinton's THE OUTSIDERS, S.E. Hinton's THAT WAS THEN, THIS IS NOW, Ann Head's MR. AND MRS. BO JO JONES, Zoa Sherburne's TOO BAD ABOUT THE HAINES GIRL, Barbara Wersba's THE DREAM WATCHER and Maia Wojciechowska's DON'T PLAY BEFORE YOU HAVE TO. The most widely read adult novels were William Blinn's BRIAN'S SONG, Richard Bach's JONATHAN LIVINGSTON SEAGULL, Erich Segal's LOVE STORY, Gayle Sayer's I AM THIRD, Ramona Stewart's THE POSSESSION OF JOEL DELANEY, GO ASK ALICE, Pierre Boulle's PLANET OF THE APES, Burdick and Wheeler's FAIL-SAFE, Ken Kesey's ONE FLEW OVER THE CUCKOO'S NEST, and Ray Bradbury's FAHRENHEIT.

While the list of books that an English teacher must read to understand or teach fiction would vary from critic to critic, certain books are likely to pop up over and over again. Any English teacher would derive considerable help and satisfaction and pleasure out of the following eight books. Mortimer J. Adler's HOW TO READ A BOOK: THE ART OF GETTING A LIBERAL EDUCATION (NY: Simon and Schuster, 1940) is tinged with more than a bit of snobbery, but it offers many hints about the process of reading a book intelligently and creatively. Wayne C. Booth's THE RHETORIC OF FICTION (Chicago: U of Chicago Press, 1961) may be the significant reading for almost anyone interested in the process of fiction and reading fiction. Cleanth Brooks and Robert Penn Warren's UNDERSTANDING FICTION (NY: Appleton, 1959) is both an excellent anthology of short stories and a series of critical comments about fiction and about the ways to derive meaning and understanding from short stories. Stephen Dunning's TEACHING LITERATURE TO ADOLESCENTS: SHORT STORIES (Glenview, Illinois: Scott, Foresman, 1968) is a highly readable and very useful tool for beginners on how to teach some aspects of fiction. E.M. Forster's ASPECTS OF THE NOVEL (NY: Harcourt, 1927) is the classic book on aspects of the novel, things like plot, character, story, and rhythm. Ezra Pound's A B C OF READING (NY: New Directions, 1960) is typical Pound, perceptive and epigrammatic and often enigmatic, frequently frustrating or puzzling or annoying but just as often exciting and revealing and rewarding. Louise M. Rosenblatt's LITERATURE AS EXPLORATION, rev. ed. (NY: Noble and Noble, 1968) was the first really significant attempt to meld a high level of scholarship and a genuine interest in teaching into a sound and pedagogical work. Edward W. Rosenheim, Jr., WHAT HAPPENS IN LITERATURE: A STUDENT'S GUIDE TO POETRY, DRAMA, AND FICTION (Chicago: U of Chicago Press, 1960) is about some ways of looking at literature for beginning students.

Alan C. Purves' HOW PORCUPINES MAKE LOVE: NOTES ON A RESPONSE-CENTERED CURRICULUM (Lexington, Mass.: Xerox College Publishing, 1972) is obviously given over to the response-centered curriculum, and Purves makes some specific suggestions on what are the objectives of that program and what the teacher's job is in the program.

The objectives Purves cites are

"a. An individual will feel secure in his response to a poem and not be dependent on someone else's response. An individual will trust himself.

b. An individual will know why he responds the way he does to a poem--what in him causes that response and what in the poem causes that response. He will get to know himself.

c. An individual will respect the responses of others as being as valid for them as his is for him. He will recognize his differences from other people.

d. An individual will recognize that there are common elements in people's responses. He will recongize his similarity with other people."(p.31)

Purves suggests the following teachers responsibilities

"The teacher must provide each student with as many different works as possible.

The teacher must encourage each student to respond as fully as he is able.

The teacher must encourage the student to understand why he responds as he does.

The teacher must encourage the student to respond to as many works as possible.

The teacher must encourage the student to tolerate responses that differ from his.

The teacher must encourage students to explore their areas of agreement and disagreement." (p. 37)

Two handy books for every English teacher's personal and professional library are Wilfred L. Guerin, et al, A HANDBOOK OF CRITICAL APPROACHES TO LITERATURE (NY: Harper, 1966), a handy and brief collection of different approaches in literary cirticism--historical, biographical, moral, formalistic, psychological, mythological, and exponential--all applied to four works of literature including Hawthorne's "Young Goodman Brown," and William Flint Thrall, et al, A HANDBOOK TO LITERATURE, rev. ed. (NY: Odyssey, 1960), probably the handiest and I think the most enjoyable and useful of the many guides to literary terms and ideas in dictionary form.

"A novel or poem or play remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols. The literary work exists in the live circuit set up between reader and text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings. Out of this complex process emerges a more or less organized imaginative experience." (p. 25)

"The reading of a particular work at a particular moment by a particular reader will be a highly complex process. Personal factors will inevitably affect the equation represented by book plus reader. His past experience and present preoccupations may actively condition his primary spontaneous response. In some cases, these things will conduce to a full and balanced reaction to the work. In other cases, they will limit or distort." (p. 79)

Louise M. Rosenblatt's LITERATURE AS EXPLORATION, rev. ed., NY: Noble and Noble, 1968.

"In a technological age, the need for a person to see a piece of literature as an expression of a fellow human being becomes especially imperative; for whenever communication facilities are enlarged, the number of people with whom a person has to deal is also enlarged. More and more will our students be forced to cope with all of the other people in this country and throughout the world."
(from a speech by Leonard Woolf at the Atlanta NCTE meeting, 1970, printed in CONVENTION CONCERNS--1970, edited by Thomas Barton)

"Writing fiction is a way of learning to read fiction. The student gets on the inside and begins to see for himself what it means to tell a story and how the viewpoint of the speaker or narrator determines the language and meaning of the story. We want our students to read fiction more willingly, insightfully, and responsively; but often our teaching strategies are limited to class discussion of a story. Much too often such discussion barely rises above the level of recitations or low-level comprehension quizzes. In such situations there is little of the 'teaching to read.' Even the most skillful teacher-led discussion techniques--an inductive questioning sequence, for example, on the imagery and tone and the relation of the two in a short lyric poem--need to be supplemented by other teaching strategies.
<u>One of the most important of the newer strategies is sequencing stories by point of view and then asking students to write stories from the points of view of the stories they read.</u>
(The first two paragraphs of a very helpful article, Charles R. Cooper's "Students Learn to <u>Read</u> Fiction by <u>Writing</u> It; Average Kids Use the New Point-of-View Approach," CALIFORNIA ENGLISH JOURNAL, April 1973, p. 7)

"The presentation of a survey course in American literature, a course in contemporary American literature, a course in the American novel, or a course in American drama which does not include significant black writers can no longer be tolerated. The complete omission of black writers, which is almost a universal practice in English departments, is a sign of white racism which must be eradicated."
(Nick Aaron Ford speaking at the NCTE meeting in Milwaukee, Thanksgiving, 1968, printed in CONVENTION CONCERNS--1968, edited by Leo Ruth. Ford's words are by now better than five years old, but are they still applicable? Have things changed much?)

"In every work of literature there is a perspective on the world and on life. In this perspective there is implicit or explicit what is called variously a moral dimension, a system of values, a vision of the nature of things, a truth. Although this element appears frequently to be the most exciting aspect of a work of literature, it is never sufficient in itself to constitute the success of a work: there must also be (among much else) artistry, craftsmanship, the structural or shaping imagination, a sense of things, of people, of life.
The experiencing of a work of literature means in some sense an absorption into the drama of the work; this imaginative experience parallels in its elements the nature of a real experience. Thus, as real experience frequently calls into play moral judgment, so the imaginative experiencing of a work of literature frequently calls into being the moral imagination.
In the teaching of literature, as it involves the moral imagination, there are two ways to achieve a major failure: first, to treat the moral dimension as though it were the sole end of literature, to extract it, to encapsulate it, to divorce it from its material or dramatic embodiment and offer it to students as abstract truth; or, second, to avoid the difficulties and dangers of discussing the moral dimension by ignoring and concentrating on formal, aesthetic, structural, or other elements. Both of these methods lead to apathy and imaginative sterility in the classroom."
(James E. Miller, Jr., "Literature and the Moral Imagination," in James R. Squire, ed., RESPONSE TO LITERATURE, Champaign: NCTE, 1968, pp. 29-30)

"For the thing that is unique about any quest for self-identity is that each man must find his own identity. Others may try to tell him what he is or try to shape him into what they want him to be, or they may guide him gently or help him to see what his alternatives are, but he himself must ultimately determine his identity. As James Agee wrote in A DEATH IN THE FAMILY (Avon), '. . .but /they/ will not, oh, will not, not now, not ever; but will not ever tell me who I am.' Agee has expressed the deep desire to become one's self--not a clone or something hot off the assembly line or fed through a computer, but one who is uniquely 'me.'

What happens when people do not find an identity? To travel through life wearing a mask that disguises oneself to others and to onself as well is a distortion of grotesque proportions in itself; but to exist having no identity torments man more than the eternal tortures of the mythological Tartarus. Two particularly graphic examples of the horror of having no identity are found in Stephen Crane's short novel THE MONSTER, in which Henry Johnson becomes the town terror when his face is dissolved by chemicals in a fire, and in Dalton Trumbo's JOHNNY GOT HIS GUN (Bantam, 1959) when a young man just on the brink of discovery of self suddenly finds all lost when war robs him of face, limbs sight, hearing, and voice. In selections like Hannah Green's (Joanne Greenberg) I NEVER PROMISED YOU A ROSE GARDEN (New American Library, 1964), Kin Platt's THE BOY WHO COULD MAKE HIMSELF DISAPPEAR (Dell, 1968), J.D. Salinger's THE CATCHER IN THE RYE (Bantam, 1964) and Conrad Aiken's "Silent Snow, Secret Snow," the protagonists suffer deep mental distress and withdrawal because of an inability to find some kind of self-identity. Without self-identity there is disorientation and alienation, a feeling of being lost, linely, and confused that leaves the individual unable to cope with himself and with life. And this is the great paradox of our society--that in a world over-filled with people, the greatest disease we suffer is the disease of loneliness--the loneliness that springs from the inability to know one's self.

. . .

The theme of self-identity is one of unlimited magnitude because it literally embraces all life's questions--to know oneself is to know how to live life's joys and sorrows, successes and failures, beauties, and ugliness and somehow emerge with an attitude of pride and hope and of knowing the value and joy of being alive and of being human and of being an individual.

Who am I? What is the answer to the puzzle? I am a part of everyone who has touched my life in some way, I am a part of everyone who has gone before me, I am a part of everything I have known either through actual or vicarious experiences. I am all of those--but I am all of those in a new and different and unique combination. I take what I want and what I believe in and put those things together with my own set of talents and skills and abilities and the process is painful and tough and sometimes joy-filled, and if I persist I become ME--no one in the universe but ME. And the pieces of the "great puzzle" ME may fit together at last. Perhaps in different forms and designs and colors at different times, but still ME."

(Beverly Haley, "Who--Oh, Who--in the Universe Am I?" ENGLISH JOURNAL, May 1973, p. 796 and p. 799)

"One can still feel the richness and the terror of the world that came before us. Literature gives us that, and it is what we can give our students. There is much to be said for such continuity. Literature is restless and probing: it does not heal. But it needs no apologies. Teaching it is a meaningful and defined endeavor, and teaching literature in a time such as ours may provide the student with a way of resisting a manipulative environment. To pick and choose from the record of the past is not the same as creating monuments. But to help the student pick and choose is to achieve a great deal--far more, I suspect, than we realize."

(Leonard Kriegel, "Culture and the Classroom," CHANGE, Winter, 1973-74, p. 48)